THE

CANTERBURY TALES

OF

CHAUCER.

Geoffrey Chaucer

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THE

CANTERBURY TALES

OF

CHAUCER.

To which are added,

An ESSAY upon his LANGUAGE and VERSIFICATION; an INTRODUCTORY DISCOURSE; and NOTES.

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AN ESSAY ON THE LANGUAGE AND VERSIFICATION OF CHAUCER.

THE Language of Chaucer has undergone two very different judgements. According to one (1), he is the "well of Engliſh undefiled;" according to the other (2), he has corrupted and deformed the Engliſh idiom by an immoderate mixture of French words. Nor do the opinions with reſpect to his Verſification ſeem to have been leſs diſcordant. His contempora-

(1) Spenſer, F. Q. b. IV. c. ii. ſt. 32.

(2) Verſtegan, c. 7. "Some few ages after [the Conqueſt] came the Poet Geffery Chaucer, who writing his poeſies in Engliſh is of ſome called the firſt illuminator of the Engliſh tongue. Of their opinion I am not, though I reverence Chaucer as an excellent Poet for his time. He was indeed *a great mingler of Engliſh with* FRENCH, unto which language (by like for that he was deſcended of French, or rather Wallon race) he carried a great affection."

Skinner, Etymol. L. A. Præf. "Ex hoc maleſano novitatis pruritu, Belgæ Gallicas voces paſſim civitate ſua donando patrii ſermonis puritatem nuper non leviter inquinârunt, et CHAUCERUS poeta, peſſimo exemplo, *integris vocum plauſtris ex eadem* GALLIA *in noſtram linguam invectis*, eam, nimis antea a Normannorum victoria adulteratam, omni fere nativa gratia & nitore ſpoliavit."

ries (3), and they who lived neareſt to his time, univerſally extoll him as the "chief Poete of Britaine," "the flour of Poetes," &c. titles, which muſt be ſuppoſed to implie their admiration of his metrical ſkill, as well as of his other poetical talents; but the later critics (4),

(3) Lydgate, Occleve, et al. See the Teſtimonies prefixed to Urry's Edit.

(4) I ſhall only quote Dryden, Pref. to his Fables. "The verſe of Chaucer, I confeſs, is not harmonious to us;—They who lived with him, and ſome time after him, thought it muſical; and it continues ſo even in our judgment, if compared with the numbers of Lidgate and Gower, his contemporaries:—'Tis true, I cannot go ſo far as he, who publiſhed the laſt edition of him [Mr. Speght]; for he would make us believe the fault is in our ears, and that there were really ten ſyllables in a verſe where we find but nine. But this opinion is not worth confuting; 'tis ſo groſs and obvious an error, that common ſenſe (which is a rule in every thing but matters of Faith and Revelation) muſt convince the Reader, that equality of numbers in every verſe which we call *Heroick*, was either not known, or not always practiſed, in Chaucer's age. It were an eaſy matter to produce ſome thouſands of his verſes, which are lame for want of half a foot, and ſometimes a whole one, and which no pronunciation can make otherwiſe."

though

though they leave him in poſſeſſion of the ſame ſounding titles, yet they are almoſt unanimouſly agreed, that he was either totally ignorant or negligent of metrical rules, and that his verſes (if they may be ſo called) are frequently deficient, by a ſyllable or two, of their juſt meaſure.

It is the purpoſe of the following Eſſay to throw ſome light upon both theſe queſtions. Admitting the fact, that the Engliſh of Chaucer has a great mixture of French in it, I hope to ſhew, that this mixture (if a crime) cannot fairly be laid to his charge. I ſhall then proceed to ſtate ſome obſervations upon the moſt material peculiarities of the Norman-Saxon, or Engliſh language, as it appears to have been in general uſe in the age of Chaucer; and laſtly, applying theſe obſervations to the poetical parts of the Canterbury Tales, as they are faithfully printed in this edition from the beſt Mſſ. which I coud

This peremptory deciſion has never ſince (that I know) been controverted, except by Mr. Urry, whoſe deſign of reſtoring the metre of Chaucer by a Collation of Mſſ. was as laudable, as his execution of it has certainly been unſucceſsful.

procure, I ſhall leave it to the intelligent Reader to determine, whether Chaucer was really ignorant of the laws, or even of the graces, of Verſification, and whether he was more negligent of either than the very early Poets in almoſt all languages are found to have been.

PART THE FIRST.

§ I. In order to judge, in the firſt place, how far Chaucer ought to be charged as the importer of the many French words and phraſes, which are ſo viſible in all his writings, it will be neceſſary to take a ſhort view of the early introduction and long prevalency of the French language in this country before his time. It might be ſufficient, perhaps, for our purpoſe to begin this view at the Conqueſt: but I cannot help obſerving, from a contemporary Hiſtorian, that, ſeveral years before that great event, the language of France had been introduced into the court of England, and from thence among the people. The account which Ingulphus gives of this matter is (5), that Edward, commonly

(5) Ingulph. Hiſt. Croyl. p. 62. ed. Gale. "*Rex autem Edwardus natus in Anglia, ſed nutritus in Nor-*

called

called the Confeſſor, having been educated at the court of his uncle Duke Richard II. and having reſided in Normandy many years, became *almoſt a Frenchman.* Upon his return from thence and acceſſion to the throne of England in 1043, he brought over with him a number of Normans, whom he promoted to the higheſt dignities; and (according to Ingulphus) under the influence of the King and his Norman favourites, the whole nation began to lay aſide their Engliſh faſhions and imitate the manners of the French in many things.‡ In particular, he ſays expreſsly, that *all the Nobility in their courts began to ſpeak French, as a great piece of gentility.*

§ II. This faſhion however of ſpeaking French, having been adopted only in compliance

mannia et diutiſſime immoratus, pene in Gallicum tranſierat, *adducens ac attrahens de Normannia plurimos, quos variis dignitatibus promotos in immenſum exaltabat.—Cœpit ergo tota terra ſub Rege et ſub aliis Normannis introductis Anglicos ritus dimittere, et Francorum mores in multis imitari*, Gallicum [ſcilicet] idioma omnes Magnates in ſuis curiis tanquam magnum gentilitium loqui, *chartas et chirographa ſua more Francorum conficere, et propriam conſuetudinem in his et in aliis multis erubeſcere.*"

with the caprice of the reigning prince, would not probably have ſpread very wide or laſted very long; but at the revolution, which followed ſoon after in 1066, the language of the Norman conquerour was interwoven with the new political ſyſtem (6), and the ſeveral eſtabliſhments, which were made for the ſupport and ſecurity of the one, all contributed, in a

(6) Robert Holkot (as quoted by Selden, *ad Eadmer.* p. 189.) ſays, that the Conquerour—"*deliberavit* "*quomodo linguam Saxonicam poſſet deſtruere, et Angliam* "*et Normanniam in idiomate concordare.*"— But Holkot wrote only in the fourteenth century, and I do not find that the earlier hiſtorians impute to the King ſo ſilly a project. On the contrary Ordericus Vitalis [l. IV. p. 520.] aſſures us, that William—"*Anglicam* "*locutionem plerumque ſategit ediſcere: ut ſine interprete* "*querelam ſubjectæ legis poſſet intelligere, et ſcita rectitu-* "*dinis unicuique (prout ratio dictaret) affectuoſe depro-* "*mere. Aſt a perceptione hujuſmodi durior ætas illum* "*compeſcebat, et tumultus multimodarum occupationum ad* "*alia neceſſario adtrahebat.*"—And ſeveral of his publick inſtruments, which are ſtill extant in Saxon, [Hickes G. A. S. p. 164.—Præf. p. xv, xvi.] prove, that he had no objection to uſing that language in buſineſs; ſo that it ſeems more natural to ſuppoſe, that the introduction of the French language was a conſequence only, and not an object, of his policy.

greater

greater or leſs degree, to the diffuſion and permanency of the other.

§ III. To begin with the court. If we conſider that the King himſelf, the chief officers of ſtate, and by far the greateſt part of the nobility, were all Normans, and coud probably ſpeak no language but their own, we can have no doubt that French (7) was the ordinary language of the court. The few Saxons, who for

(7) I apprehend that long before this time the Daniſh tongue had ceaſed to be ſpoken in Normandy. It was never general there, as appears from a paſſage of Dudon, l. iii. p. 112. Duke William I. gives this reaſon for ſending his ſon Richard to be educated at Baieux. "*Quoniam quidem* Rotomagenſis *civitas* Romanâ *potius quam* Daciſcâ *utitur eloquentiâ, et* Bajocacenſis *fruitur frequentius* Daciſcâ *linguâ quam* Romanâ, *volo igitur ut ad* Bajocacenſia *deferatur quantocius mœnia* &c." If we recollect, that the Daniſh ſettlers under Rollo were few in compariſon with the original inhabitants, and had probably ſcarce any uſe of letters among them, we ſhall not be ſurprized that they did not preſerve their language for above two or three generations.

From two other paſſages of the ſame Dudon we learn, that the Daniſh language, while it laſted in Normandy, was very ſimilar to the Saxon [p. 99.], and yet different from it [p. 100.]; *qualem decet eſſe ſororem.*

ſome time (8) were admitted there, muſt have had the ſtrongeſt inducements to acquire the ſame language as ſoon as poſſible, not merely for the ſake of apprehending and anſwering inſignificant queſtions in the circle, but becauſe in that age affairs of the greateſt importance were publickly tranſacted in the King's court, and there they might be called upon to anſwer for their poſſeſſions and even for their lives. In an eccleſiaſtical ſynod, held in the preſence of the King in 1072, the venerable Biſhop of Worceſter, Wulſtan, (whoſe *holy ſimplicity*, as

(8) After the death of Edwin, and the impriſonment of Morcar in 1070, we do not read of any Saxon Earl, except Waltheof, and he was executed for miſpriſion of treaſon about three years after. Orderic. Vit. l. iv. p. 536. It is ſingular, that Waltheof, according to the Saxon law, ſuffered death for the concealment of that treaſon, for which Roger de Breteuil, Earl of Hereford, being tried *ſecundum leges Normannorum*, coud only be puniſhed by a forfeiture of his inheritance and perpetual impriſonment. Id. p. 535. From this time (ſays Ingulphus, p. 70.) *Comitatus et Baronias, Epiſcopatus et Prælatias totius terræ ſuis Normannis Rex diſtribuit, et vix aliquem Anglicum ad honoris ſtatum vel alicujus dominii principatum aſcendere permiſit.*

the

the (9) Hiſtorian calls it, ſeems to have preſerved him from the degradation which almoſt all the other Engliſh Prelates underwent) was obliged to defend the rights of his ſee by an interpreter, *a monk* (according to the ſame (10) Hiſtorian) *of very little eloquence, but who had a ſmattering of the* Norman *language.*

§ IV. If we conſider further, that the great Barons, to whom William (11) diſtributed a

(9) Will. Malmeſb. l. iii. p. 118. *Hic ſancta ſimplicitas beati Vulſtani* &c. The ſtory which follows perfectly juſtifies this character. Matt. Paris [ad an. 1095.] ſays, that in another Synod there was a formal deſign of depoſing Wulſtan, and that he was ſaved only by a miracle. He was accuſed "*ſimplicitatis et illiteraturæ*;"—"*et quaſi homo idiota,* qui linguam Gallicanam non noverat, nec regiis conſiliis intereſſe poterat, *ipſo Rege conſentiente et hoc dictante, decernitur deponendus.*

(10) Ibid. *Ita datâ benedictione Monacho, minimæ facundiæ viro, ſed Normannicæ linguæ* ſciolo, *rem perorans obtinuit.*

(11) There is a curious detail of part of this diſtribution in Ordericus Vitalis, l. iv. p. 521, 2. which concludes thus:—"*aliiſque advenis, qui ſibi cohæſerant, magnos et multos honores contulit; et in tantum quoſdam provexit, ut multos in Angliâ ditiores et potentiores haberent clientes, quam eorum in Neuſtriâ fuerant parentes.*" There large

large ſhare of his conqueſt, when releaſed from their attendance in the King's court, retired to courts of their own, where they in their turn were ſurrounded by a numerous train of vaſſals, chiefly their own countrymen, we may be ſure that the French language travelled with them into the moſt diſtant provinces, and was uſed by them, not only in their common converſation, but in their civil contracts, their judicial proceedings, and even in the promulgation of their (12) laws. The many Caſtles, which William built (13) in different parts of the

is an account in the Monaſt. Angl. t. i. p. 400. of the Conquerour's giving the whole county of Cumberland to Ranulph de Meſchines, and of the diviſion which Ranulph made of it among his relations and followers, who appear to have been all foreigners.

(12) The antient Earls had a powerof legiſlation within their Counties. William of Malmeſbury, ſpeaking of William Fitz-Oſberne, Earl of Hereford, ſays; "*Manet in hunc diem in Comitatu ejus apud Herefordum legum quas ſtatuit inconcuſſa firmitas; ut nullus miles pro qualicunque commiſſo plus ſeptem ſolidis ſolvat; cum in aliis provinciis ob parvam occaſiunculam in tranſgreſſione præcepti herilis, viginti vel viginti quinque pendantur.*" L. iii. p. 105.

(13) Ordericus Vitalis [L. iv. p. 511.] obſerves, that,

iſland, muſt alſo have contributed very much to the propagation of the French language among the natives, as it is probable that the Foreigners, of whom the garriſons were (14) en-

before the Conqueſt, "*Munitiones, quas Caſtella Galli nuncupant, Anglicis provinciis pauciſſimæ fuerant: et ob hoc Angli, licet bellicoſi fuerint et audaces, ad reſiſtendum tamen inimicis extiterant debiliores.*" William, at his landing, placed garriſons at *Pevenſey* and *Haſtings*. After the battle, he took poſſeſſion of *Dover*, and left a garriſon there. He cauſed "*firmamenta quædam*" to be made at *London*, and built a ſtrong citadel at *Wincheſter*. Upon his return from Normandy, after the firſt inſurrection of the Engliſh, he built a caſtle within the city of *Exeter*; another at *Warwick*; and another at *Nottingham*. In the city of *York*, "*munitionem firmavit, quam delectis militibus cuſtodiendam tradidit.*" At *Lincoln*, *Huntingdon*, and *Cambridge*, "*caſtra locavit, et tutelam eorum fortiſſimis viris commendavit.*" He had alſo garriſons at *Montacute* in Somerſetſhire, and at *Shrewſbury*. He built fortifications at *Cheſter* and *Stafford*. We read alſo of caſtles at *Arundel* and *Stuteſbury* at this time; and *Norwich* was ſo ſtrong as to ſtand a ſiege of three months. Ord. Vit. p, 500—535.

(14) Orderic. Vital. l. iv. p. 506. *Cuſtodes in caſtellis ſtrenuos viros* ex Gallis *collocavit, et opulenta beneficia, pro quibus labores et pericula libenter tolerarent, diſtribuit.*

tirely

tirely compoſed, would inſiſt upon carrying on all their tranſactions with the neighbouring country in their own language.

§ V. But the great alteration, which, from political motives, was made in the ſtate of the clergy at that time, muſt have operated perhaps more efficaciouſly than any other cauſe to give the French language a deep root in England. The Conquerour ſeems to have been fully apprized of the ſtrength which the new government might derive from a Clergy more cloſely attached to himſelf by a community of intereſts than the native Engliſh were likely to be. Accordingly, from the very beginning of his reign, all eccleſiaſtical preferments, as faſt as they became vacant, were given to his Norman chaplains; and, not content to avail himſelf of the ordinary courſe of ſucceſſion, he contrived (15), upon various charges of real or pretended ir-

(15) See the tranſactions of the Council held at *Wincheſter* in the year 1070, ap. Flor. Vigorn. p. 636. Having ſpoken of the degradation of Stigand, Archbiſhop of Canterbury, and Agelmar, Biſhop of the Eaſt Saxons, he proceeds thus; *Abbates etiam aliqui ibi degradati ſunt, operam dante rege ut quamplures ex Anglis ſuo honore privarentur*, in quorum locum ſuæ gentis regula-

regularities, to remove ſeveral of the Engliſh Biſhops and Abbots, whoſe places were in like manner immediately ſupplied by Foreigners. In ſhort, in the ſpace of a very few years, all the

perſonas ſubrogavit, ob confirmationem ſui (quod noviter acquiſierat) regni. *Hic et nonnullos, tam epiſcopos quam Abbates*, quos nulla evidenti cauſa nec concilia nec leges ſeculi damnabant, *ſuis honoribus privavit, et uſque ad finem vitæ cuſtodiæ mancipatos detinuit, ſuſpicione, ut diximus, tantum inductus novi regni.*

In confirmation of what is ſaid here and in the text, if we examine the ſubſcriptions to an Eccleſiaſtical Conſtitution in 1072, ap. Will. Malm. l. iii. p. 117. we find that the two Archbiſhops, ſeven Biſhops out of eleven, and ſix Abbots out of twelve, were Foreigners; and in about five years more the four other Biſhopricks, and five at leaſt of the other ſix Abbeys, were in the hands of Foreigners.

Another Eccleſiaſtical Conſtitution made at this time has very much the appearance of a political regulation. It orders "that the Biſhops ſeats ſhall be removed from towns to cities;" and in conſequence of it the See of Lichefield was removed to Cheſter; that of Seleſey to Chicheſter; that of Elmham to Thetford, and afterwards to Norwich; that of Shireburne to Saliſbury, and that of Dorcheſter to Lincoln. Will. Malm. l. iii. p. 118. When the King had got a ſet of Biſhops to his mind, he would wiſh to have them placed, where their influence coud be of moſt ſervice to him.

Sees

Sees of England were filled with Normans, or ſtrangers naturalized (if I may ſo ſay) in Normandy, and the greateſt part of the Abbeys in the kingdom were under governours of the ſame deſcription.

§ VI. It muſt be allowed, that the confeſſed ſuperiority (16) in literature of the Norman clergy over the Engliſh at that time furniſhed the King with a ſpecious pretext for theſe promotions; and it is probable, that the Prelates, who were thus promoted, made uſe of the ſame

(16) Ordericus Vitalis, l. iv. p. 518. ſays, that the Normans at the Conqueſt found the Engliſh "*agreſtes et pene illiteratos*;" and he imputes, with ſome probability, the decay of learning among them, from the time of Beda and others, to the continual ravages and oppreſſions of the Danes. See alſo William of Malmeſbury, l. iii. p. 101, 2. It may be obſerved too, from Continuat. Hiſt. Croyland, by Peter of Blois, p. 114. that the firſt regular lectures (of which we have any account) at Cambridge were read there by four foreign Monks, who had come over into England with Jeffrey, Abbot of Croyland, formerly Prior of St. Evroul. They are ſaid to have read "*diverſis in locis a ſe diviſi et formam Aurelianenſis ſtudii ſecuti*," three of them in Grammar, Logick, and Rhetorick, and the fourth in Theology.

pretext

pretext to juſtify themſelves in diſpoſing of all their beſt benefices among their friends and countrymen. That this was their conſtant practice is certain. Nor were the new Abbots leſs induſtrious to ſtock their convents (17) with Foreigners, whom they invited over from the continent, partly perhaps for the pleaſure of their ſociety, and partly (as we may ſuppoſe) in expectation of their ſupport againſt the cabals of the Engliſh monks. And when the great Barons, following the royal example, applied themſelves to make their peace with the Church by giving her a ſhare of their plunder, it was their uſual cuſtom to begin their religious eſtabliſhments with a colony (18) from ſome Norman Monaſtery.

(17) See the preceding note. There was no great harmony at firſt between the Engliſh monks and their new governours. See the proceedings at Glaſtonbury under Thurſtin [Will. Malm. l. iii. p. 110.], and at Canterbury againſt Wido. [Chron. Saxon. p. 179, 180. ed. Gibſon.]

(18) The Conquerour had put Goiſbert, a Monk of Marmontier, at the head of his new foundation of Battle Abbey. [Ord. Vital. l. iv. p. 505.] In like manner Roger de Montgomery, Earl of Shrewſbury,

§ VII. In this ſtate of things, which ſeems to have continued (19) with little variation to the

ſent for Monks from Sées to begin his Abbey at Shrewſbury. [Id. l. v. p. 581.] Walter Eſpec alſo brought over Monks of Clervaulx to fill his two Abbeys, of Rivaulx and Wardun. [Ailr. Rievall. ap. X Script. p. 338.]

Beſide theſe and many other independent foundations, which were in this manner opened for the reception of foreign Monks in preference to the natives, a conſiderable number of Religious Houſes were built and endowed, as cells to different monaſteries abroad; and as ſuch were conſtantly filled by detachments from the ſuperiour ſociety. They are frequently mentioned in our hiſtories under the general name of the *Alien Priories*; and though ſeveral of them, upon various pretexts, had withdrawn themſelves from their foreign connexions and been made denizens, no leſs than one hundred and forty remained in 1414, which were then all ſuppreſſed and their revenues veſted in the crown. See the Liſt. Monaſt. Angl. v. i. p. 1035.

(19) I ſuppoſe that, during this whole period of above 250 years, the Engliſh language was continually gaining ground, by ſlow and almoſt imperceptible degrees, in proportion nearly as the Engliſh natives were emerging from that ſtate of depreſſion in which they were placed by the Conqueſt. We have no reaſon to believe that much progreſs was made in either of theſe matters before the reign of King John. The loſs of

time

time of Edward III, it is probable, that the French and Engliſh languages ſubſiſted together

Normandy &c. in that reign, and the conſequent regulations of Henry III and Louis IX, by which the ſubjects of either crown were made incapable of holding lands in the dominions of the other [Matth. Paris, ad an. 1244.], muſt have greatly diminiſhed the uſual conflux of Normans to the Engliſh court; and the inteſtine commotions in this country under John and Henry III, in which ſo many of the greater Barons loſt their lives and eſtates, muſt eventually have opened a way for the Engliſh to raiſe themſelves to honours and poſſeſſions, to which they had very rarely before been admitted to aſpire.

In the year 1258, the 42 Henry III, we have a particular inſtance (the firſt, I believe, of the kind) of attention on the ſide of government to the Engliſh part of the community. The Letters Patent, which the King was adviſed to publiſh in ſupport of the Oxford Proviſions, were ſent to each County in Latin, French, and Engliſh. [Annal. Burton. p. 416. One of them has been printed from the Patent-roll, 43 H. III. n. 40. m. 15. by Somner in his Dict. Sax. v. UNNAN, and by Hearne, Text. Roff. p. 391.] At the ſame time all the proceedings in the buſineſs of the Proviſions appear to have been carried on in French, and the principal perſons in both parties are evidently of foreign extraction.

If a conjecture may be allowed in a matter ſo little capable of proof, I ſhould think it probable, that the

throughout the kingdom; the higher orders,

neceſſity, which the great Barons were under at this time, of engaging the body of the people to ſupport them in their oppoſition to a new ſet of foreigners, chiefly Poitevins, contributed very much to aboliſh the invidious diſtinctions which had long ſubſiſted between the French and Engliſh parts of the nation. In the early times after the Conqueſt, if we may believe Henry of Huntingdon [L. vi. p. 370.], "to be called an Engliſhman was a reproach:" but when the Clares, the Bohuns, the Bigods &c. were raiſing armies for the expulſion of Foreigners out of the kingdom, they would not probably be unwilling to have themſelves conſidered as natives of England. Accordingly Matthew Paris [p. 833.] calls Hugh Bigod (a brother of the Earl Marſhall) *virum de terra Anglorum naturalem et ingenuum*; and in another paſſage [p. 851.] he appropriates the title of "*alienigenæ*" to thoſe foreigners, "*qui Reginæ attinentes per eam introducti fuerant in Angliam:*" and ſo perhaps the word ought generally to be underſtood in the tranſactions of that reign. None but perſons born out of England were then eſteemed as Foreigners.

About the ſame time we find an Archbiſhop of York objecting to Clerks (recommended to benefices by the Pope), becauſe they were "ignorant of the Engliſh language" [Mat. Par. p. 831.]; which ſeems to imply, that a knowledge of that language was then conſidered among the proper qualifications of an Eccleſiaſtick: but that it was not neceſſarily required, even

both

both of the Clergy and Laity (20), ſpeaking al-

in the Parochial Clergy, appears from the great number of foreign Parſons, Vicars &c. who had the King's Letters of protection in the 25th year of Edward I. See the Liſts in Prynne, t. i. p. 709—720.

(20) The teſtimony of Robert of Glouceſter (who lived in the times of H. III. and E. I.) is ſo full and preciſe to this point, that I truſt the Reader will not be diſpleaſed to ſee it in his own words, or rather in the words of that very incorrect Mſ. which Hearne has religiouſly followed in his edition.

Rob. Glouc. p. 364.

Thus come lo! Engelond into Normannes honde.
And the Normans ne couthe ſpeke tho [a] *bote her owe* ſpeche,
And ſpeke Frenche as [b] *dude atom*, and here chyldren dude al ſo teche.
So that hey men of thys lond, that of her blod come,
Holdeth alle thulke ſpeche, that hii of hem nome.
[c] *Vor bote* a man couthe French, [d] *me tolth* of hym wel *lute*;
[e] *Ac* lowe men holdeth to Englyſs and to her *kunde* ſpeche [f] *yute*.
Ich wene ther ne be man in world contreyes none,
That ne holdeth to her kunde ſpeche, bote Engelond one.
Ac wel me wot vor to conne bothe wel yt ys,
Vor the more that a man con, the more worth he ys.

[a] *But their own.*
[b] *Did at home.*
[c] *For but* ——
[d] *Men told.*—*lite*, little.
[e] *But.*—*kinde*, natural.
[f] *Yet.*

moſt univerſally French, the lower retaining the uſe of their native tongue, but alſo frequently adding to it a knowledge of the other. The

I ſhall throw together here a few miſcellaneous facts in confirmation of this general teſtimony of Robert of Glouceſter.

A letter of Hugh, Biſhop of Coventry, preſerved by Hoveden [p. 704.], aſſures us, that William, Biſhop of Ely, Chancellor and Prime Miniſter to Richard I, "*linguam Anglicanam prorſus ignorabat.*"

In the reign of Henry III, Robert of Glouceſter, intending, as it ſhould ſeem, to give the very words of Peter, Biſhop of Hereford (whom he has juſt called "a Freinſs biſhop"), makes him ſpeak thus.—"*Par Criſt,*" he ſede, "*Sir Tomas, tu is maveis. Meint ben te ayfet.*" Rob. Glouc. p. 537.

There is a more pleaſant inſtance of the familiar uſe of the French language by a biſhop, as late as the time of Edward II. Louis, conſecrated Biſhop of Durham in 1318, was unfortunately very illiterate—"laicus; "Latinum non intelligens, ſed cum difficultate pro- "nuncians. Unde, cum in conſecratione ſuâ profiteri "debuit, quamvis per multos dies ante inſtructorem "habuiſſet, legere neſcivit: et cum, auriculantibus "[f. articulantibus] aliis, cum difficultate ad illud "verbum *metropoliticæ* perveniſſet, et diu anhelans "pronunciare non poſſet, dixit in Gallico; *Seit pur "dite.*—Et cum ſimiliter celebraret ordines, nec illud "verbum *in ænigmate* proferre poſſet, dixit circumſtan- "tibus; *Par Seint Lowys, il ne fu pas curteis, qui ceſte*

general

general inducements which the Engliſh had to acquire the French language have been touched upon above; to which muſt be added, that the children, who were put to learn Latin, were

" *parole ici eſcrit.*" Hiſt. Dunelm. ap Wharton, Ang. Sac. t. i. p. 761.

The tranſactions at Norham, in 1291, the 20 Edw. I, with reſpect to the Scottiſh Succeſſion, appear to have been almoſt wholly carried on in French, for which it is difficult to account but by ſuppoſing that language to have been the language of the Court in both nations. [See the Roll de Superior. Reg. Angl. in Prynne, t. i. p. 487, et ſeq.] Edward's claim of the Superiority is firſt made by Sir Roger Brabanſon *Sermone Gallico*; and afterwards the Biſhop of Bath and Wells, and the King himſelf, ſpeak to the aſſembly of Engliſh and Scots in the ſame language. [Ibid. p. 499. 501.]

The anſwers of the Biſhop of Durham to the Pope's Nuncioes *in Gallico* [Walt. Hemingf. ad an. 1295.] may be ſuppoſed to have been out of complaiſance to the Cardinals, (though, by the way, they do not appear to have been Frenchmen;) but no ſuch conſtruction can be put upon the following fact related by Matthew of Weſtminſter [ad an. 1301. p. 438.]. The Archbiſhop of Canterbury informs the Pope, that he had preſented his Holineſſes letters to the King in a full court, " *quas ipſe dominus rex reverenter recipiens, eas publice legi coram omnibus*, et in Gallicâ linguâ fecerat patenter exponi."

under a neceſſity of learning French at the ſame time, as it was the conſtant practice in all ſchools, from the Conqueſt (21) till about the reign of Edward III, to make the ſcholars conſtrue their

(21) Ingulphus, a contemporary writer, informs us that this practice began at the Conqueſt. [p. 71.] "*Ipſum etiam idioma* [Anglicum] *tantum abhorrebant* "[Normanni], *quod leges terræ ſtatutaque Anglicorum* "*regum linguâ Gallicâ tractarentur*; et pueris etiam in "ſcholis principia literarum grammatica Gallice ac "non Anglice traderentur; *modus etiam ſcribendi An-* "*glicus omitteretur, et modus Gallicus in chartis et in* "*libris omnibus admitteretur.*"—And Treviſa, the tranſlator and augmenter of Higden's Polychronicon in the reign of Richard II, gives us a very particular account of its beginning to be diſuſed within his own memory. The two paſſages of Higden and Treviſa throw ſo much light upon the ſubject of our preſent enquiry that I ſhall inſert them both at length, from Mſ. *Harl.* 1900. as being more correct in ſeveral places than the Mſ. from which Dr. Hickes formerly printed them in his Præf. ad Theſ. Ling. Septent. p. xvii.

HIGDEN's *Polychron.* b. I. c. lix. This apayringe of the birthe tonge is by cauſe of tweye thinges: oon is for children in ſcole, azenes the uſage and maner of alle other naciouns, beth compelled for to leve her owne langage, and for to conſtrewe her leſſouns and her thingis a Frenſche, and haveth ſiththe that the Normans come firſt into England. Alſo gentil mennes

Latin

Latin leſſons into French. From the diſcontinuance of this practice, as well as from other cauſes, the uſe and, probably, the knowledge of French, as a ſeparate language, received a con-

children beth ytauzt for to ſpeke Frenſche, from the tyme that thei beth rokked in her cradel, and kunneth ſpeke and playe with a childes brooche. And uplondiſh men wole likne hem ſelf to gentil men, and fondeth with grete biſyneſſe for to ſpeke Frenſche, for to be the more ytold of.

Trevisa. This maner was myche yuſed to fore the firſt moreyn, and is ſiththe ſom del ychaungide. For John Cornwaile, a maiſtre of grammer, chaungide the lore in grammer ſcole and conſtruction of Frenſch into Engliſch, and Richard Pencriche lerned that maner teching of him, and other men of Pencriche. So that now, the zere of oure lord a thouſand thre hundred foure ſcore and fyve, of the ſecunde king Rychard after the Conqueſt nyne, in alle the gramer ſcoles of Englond children leveth Frenſch, and conſtrueth and lerneth an Engliſch, and haveth therby avauntage in oon ſide and deſavauntage in another. Her avauntage is, that thei lerneth her grammer in laſſe tyme than children were wont to do. Deſavauntage is, that now children of grammer ſcole kunneth no more Frenſch than can her lifte heele. And that is harm for hem, and thei ſchul paſſe the ſee and travaile in ſtrange londes, and in many other places alſo. Alſo gentel men haveth now mych yleſte for to teche her children Frenſch.

ſiderable check. In the 36th year of Edward III. a law (22) was made, "that all pleas, in the courts of the King or of any other Lord, ſhall be pleaded and judged in the Engliſh

(22) This celebrated ſtatute is ſaid by Walſingham [p. 179.] to have been made "*ad petitionem Communitatis*;" but no ſuch petition appears upon the Parliament-roll: and it ſeems rather to have been an Act of Grace, moving from the King, who on the ſame day entered into the fiftieth year of his age; "*unde in ſuo Jubileo populo ſuo ſe exhibuit gratioſum.*" Walſing. ibid. It is remarkable too, that the cauſe of ſummons at the beginning of this Parliament was declared by Sir Henry Greene, Chief Juſtice, *en Engleis* (ſays the Record for the firſt time): and the ſame Entry is repeated in the Records of the Parliaments 37 and 38 Edw. III. but not in thoſe of 40 Edw. III. or of any later Parliament; either becauſe the cuſtom of opening the cauſe of ſummons in French was reſtored again after that ſhort interval, or, perhaps, becauſe the new practice of opening it in Engliſh was ſo well eſtabliſhed (in the opinion of the Clerk) as not to need being marked by a ſpecial Entry.

The reaſons aſſigned, in the preamble to this Statute, for having Pleas and Judgements in the Engliſh tongue, might all have been urged, with at leaſt equal force, for having the Laws themſelves in that language. But the times were not yet ripe for that innovation. The Engliſh ſcale was clearly beginning to preponderate, but the ſlowneſs of its motion proves that it had a great weight to overcome.

tongue,"

tongue," and the preamble recites, " *that the French tongue* (in which they had been uſually pleaded, &c.) *was too much unknown*," or diſuſed; and yet, for near threeſcore years after this (23) the proceedings in Parliament (with very few exceptions) appear to have been all in French,

(23) All the Parliamentary proceedings in Engliſh before 1422, the firſt of Henry VI, are the few which follow.

The Confeſſion of Thomas Duke of Glouceſter, taken at Calais by William Rickhill and recorded in Parliament, *inter Plac. Coron.* 21 Ric. II. n. 9. It is printed in Tyrrell, v. iii. p. 793.

Some paſſages in the Depoſition of Richard II. printed at the end of Knighton, int. X Scriptores.

The ordinance between William Lord the Roos and Robert Tirwhitt, Juſtice of the King's Bench. 13 Hen. IV. n. 13.

A Petition of the Commons with the King's anſwer. 2 Hen. V. n. 22.

A Proviſo in Engliſh inſerted into a French grant of a Diſme and Quinziſme. 9 Hen. V. n. 10.

At the beginning of the reign of Henry VI, the two languages ſeem to have been uſed indifferently. The Subſidy of Wolle &c. was granted in Engliſh. 1 Hen. VI. n. 19. A Proviſo in French was added by the Commons to the Articles for the Council of Regency, which are in Engliſh. Ibid. n. 33. Even the Royal Aſſent was given to Bills in Engliſh, 2 Hen. VI.

and

and the ſtatutes continued to be publiſhed in the ſame language, for above one hundred and twenty years, till the firſt of Richard III.

§ VIII. From what has been ſaid I think we may fairly conclude, that the Engliſh language muſt have imbibed a ſtrong tincture of the French, long before the age of Chaucer, and conſequently that he ought not to be charged as the importer of words and phraſes, which he only uſed after the example of his predeceſſors and in common with his contemporaries. This was the real fact, and is capable of being demonſtrated to any one, who will take the trouble of comparing the writings of Chaucer with thoſe of (24) Robert of Glouceſter and Robert of

n. 54. Be it ordeined as it is aſked. Be it as it is axed.—and again, n. 55.

I have ſtated this matter ſo particularly, in order to ſhew, that when the French language ceaſed to be generally underſtood, it was gradually diffuſed in Parliamentary proceedings; and from thence, I think, we may fairly infer, that while it was uſed in thoſe proceedings, conſtantly and excluſively of the Engliſh, it muſt have been very generally underſtood.

(24) Robert of Glouceſter's Chronicle has been publiſhed by Hearne, Oxf. 1724, faithfully, I dare ſay, but from incorrect Mſſ. The author ſpeaks of himſelf

Brunne,

Brunne, who both lived before him, and with thoſe of Sir John Mandeville and Wicliff, who lived at the ſame time with him. If we coud

[p. 560.] as living at the time of the Battle of Eveſham in 1265; and from another paſſage [p. 224.] he ſeems to have lived beyond the year 1278, though his hiſtory ends in 1270. See Hearne's Pref. p. lxviii.

Robert Manning of Brunne, or Bourn, in Lincolnſhire, tranſlated into Engliſh rimes, from the French of Robert Groſſeteſte, Biſhop of Lincoln, a treatiſe called "*Manuel de Pechés*," as early as the year 1303. This work of his has never been printed, but is preſerved among the Harleian Mſſ. n. 1701. and the Bodleian, n. 2323. He alſo tranſlated from the French an hiſtory of England; the firſt part, or *Geſta Britonum*, from Maſter Wace; the remainder, to the death of Edward I, from Peter of Langtoft. His tranſlation was finiſhed in 1338. The latter part, with ſome extracts from the former, was printed by Hearne in 1725, from a ſingle Mſ.

Sir John Mandevilles account of his Travells was written in 1356. In the laſt edition, Lond. 1727, the text is ſaid to have been formed from a collation of ſeveral Mſſ. and ſeems to be tolerably correct.

Wicliff died in 1384. His tranſlation of the New Teſtament was printed for the firſt time by Lewis, Lond. 1731. There is an immenſe Catalogue of other works, either really his or aſcribed to him, ſtill extant in Mſ. See his Life by Lewis; and Tanner, Bibl. Brit.

for

for a moment ſuppoſe the contrary; if we coud ſuppoſe that the Engliſh idiom, in the age of Chaucer, remained pure and unmixed, as it was ſpoken in the courts of Alfred or Egbert, and that the French was ſtill a foreign, or at leaſt a ſeparate language; I would aſk, whether it is credible, that a Poet writing in Engliſh upon the moſt familiar ſubjects, would ſtuff his compoſitions with French words and phraſes, which (upon the above ſuppoſition) muſt have been unintelligible to the greateſt part of his readers; or, if he had been ſo very abſurd, is it conceivable, that he ſhould have immediately become, not only the moſt admired, but alſo the moſt popular writer of his time and country?

PART THE SECOND.

Having thus endeavoured to ſhew, in oppoſition to the ill-grounded cenſures of Verſtegan and Skinner, that the corruption (or improvement) of the Engliſh language by a mixture of French was not originally owing to Chaucer, I ſhall proceed, in the ſecond part of this Eſſay, to make ſome obſervations upon the moſt material peculiarities of that Norman-Saxon dialect, which I ſuppoſe to have prevailed in the

age

age of Chaucer, and which, in ſubſtance, remains to this day the language of England.

§ I. By what means the French tongue was firſt introduced and propagated in this iſland has been ſufficiently explained above; but to aſcertain with any exactneſs the degrees, by which it inſinuated itſelf and was ingrafted into the Saxon, would be a much more difficult taſk (25), for want of a regular ſeries of the writings of approved authors tranſmitted to us by authentic copies. Luckily for us, as our concern is ſolely with that period when the incorporation of the

(25) In order to trace with exactneſs the progreſs of any language, it ſeems neceſſary, 1. that we ſhould have before us a continued ſeries of authors; 2. that thoſe authors ſhould have been approved, as having written, at leaſt, with purity; and 3. that their writings ſhould have been correctly copied. In the Engliſh language, we have ſcarce any authors within the firſt century after the Conqueſt; of thoſe, who wrote before Chaucer, and whoſe writings have been preſerved, we have no teſtimony of approbation from their contemporaries or ſucceſſors; and laſtly, the Copies of their works, which we have received, are in general ſo full of inaccuracies, as to make it often very difficult for us to be aſſured, that we are in poſſeſſion of the genuine words of the Author.

two languages was completed, it is of no great importance to determine the preciſe time at which any word or phraſe became naturalized; and for the ſame reaſon, we have no need to enquire minutely, with reſpect to the other alterations, which the Saxon language in its ſeveral ſtages appears to have undergone, how far they proceeded from the natural mutability of human ſpeech (eſpecially among an unlearned people), and how far they were owing to a ſucceſſive conflux of Daniſh and Norman invaders.

§ II. The following obſervations therefore will chiefly refer to the ſtate, in which the Engliſh language appears to have been about the time of Chaucer, and they will naturally divide themſelves into two parts. The firſt will conſider the remains of the antient Saxon maſs, however defaced or diſguiſed by various accidents; the ſecond will endeavour to point out the nature and effects of the acceſſions, which, in the courſe of near three centuries, it had received from Normandy.

§ III. For the ſake of method it will be convenient to go through the ſeveral parts of ſpeech in the order, in which they are commonly ranged by Grammarians.

1. The

1. The Prepoſitive Article ſe, ſeo, ſhat, (which anſwered to the ὁ, ἡ, τό, of the Greeks, in all its varieties of gender, caſe, and number,) had been long laid aſide, and inſtead of it an indeclinable *the* was prefixed to all ſorts of nouns, in all caſes, and in both numbers.

2. The Declenſions of the Nouns Subſtantive were reduced from ſix to one; and inſtead of a variety of caſes in both numbers, they had only a Genitive caſe ſingular, which was uniformly deduced from the Nominative by adding to it *es*; or only *s*, if it ended in an *e* feminine; and that ſame form was uſed to expreſs the (26) Plural number in all its caſes: as, Nom. *Shour*, Gen. *Shoures*, Plur. *Shoures*. Nom. *Name*, Gen. *Names*, Plur. *Names*.

(26) It is ſcarce neceſſary to take notice of a few Plurals, which were expreſſed differently, though their number was greater in the time of Chaucer than it is now. Some of them ſeem to retain their termination in *en* from the ſecond Declenſion of the Saxons; as, oxen, eyen, hoſen, &c. Others ſeem to have adopted it *euphoniæ gratiâ*; as, brethren, eyren, inſtead of, bnoðnu, æzhu. And a few ſeem to have been always irregularly declined; as, men, wimmen, mice, lice, feet &c. See Hickes, Gr. A. S. p. 11, 12.

The Nouns Adjective had loſt all diſtinction of Gender, Caſe, or Number.

3. The Primitive Pronouns retained one oblique caſe (27) in each number: as, *Ic*, or *I*; *We*: Obl. *Me*; *Us*.—*Thou*; *Ye*: Obl. *Thee*; *You*.—*He*, *She*; *Hi* (28), or *They*: Obl. *Him*, *Hire*; *Hem*, or *Them*.

Their Poſſeſſives were in the ſame ſtate with the Adjectives; *Min*, *Thin*, *His*, *Hire*; *Oure*, *Youre*, *Hir*, or *Their* (29).

(27) I take no notice here of the Genitive caſes, *min*, *thin*, *oure*, *youre* &c. as being at this time hardly ever diſtinguiſhable from Pronouns Poſſeſſive. How are we to know whether *min boke* ſhould be rendered *liber mei*, or *liber meus?* In the Plural number however, in a few inſtances, the Genitive caſe ſeems to have retained its proper power. C. T. v. 825. oure aller cok—would be more naturally tranſlated—*noſtrûm* omnium gallus, than, *noſter* omnium. And ſo in P. P. fol. cxi. Youre aller hele. *veſtrûm* omnium ſalus; not, *veſtra*.

(28) It is very difficult to ſay from whence, or why, the Pronouns, *They*, *Them*, and *Their*, were introduced into our language. The Saxon Pronouns, *Hi*, *Hem*, and *Hir*, ſeem to have been in conſtant uſe in the time of Robert of Glouceſter. Sir John Mandeville and Chaucer uſe *They*, for *Hi*; but never, as I remember, (in the Mſſ. of authority) *Them*, or *Their*.

(29) The four laſt of theſe Poſſeſſive Pronouns were

The

The Interrogative and Relative *Who* had a Genitive and Accuſative caſe, *Whos*, and *Whom*, but no variety of Number.

On the contrary, the Demonſtrative, *This*, and *That*, had a Plural expreſſion, *Thiſe*, and *Tho*, but no variety of caſe.

ſometimes expreſſed a little differently, viz. *Hires*, *Oures*, *Youres*, and *Hirs*, or *Theirs*; as they are ſtill, when the Noun to which they belong is underſtood, or when they are placed after it in a ſentence. To the queſtion, Whoſe book is this? we anſwer, *Hers*, *Ours*, *Yours*, or *Theirs*: or we declare; This book is *Hers*, *Ours* &c. I can hardly conceive that the final *s* in theſe words is a mark of the Poſſeſſive (or Genitive) caſe, as a very able writer [Short Introduction to Engliſh Grammar, p. 35, 6.] ſeems to be inclined to think; becauſe in the inſtances juſt mentioned, and in all which I have been able to find or to imagine, I cannot diſcover the leaſt trace of the uſual powers of the Genitive caſe. The learned Wallis [Gram. Ang. c. 7.] has explained the uſe of theſe Pronouns without attempting to account for their form. He only adds; "Nonnulli, *hern*, *ourn*, *yourn*, *hiſn*, dicunt, pro *hers*, *ours*, &c. ſed barbarè, nec quiſquam (credo) ſic ſcribere ſolet." If it coud be proved that theſe words were antiently terminated in *n*, we might be led to conjecture that they were originally abbreviations of *her own*, *our own*, &c. the *n* being afterwards ſoftened into *s*, as it has been in many other words.

The other words, which are often (though improperly) placed in the claſs of Pronouns, were all become undeclined, like the Adjectives; except, *Eyther*, alteruter; *Neyther*, neuter; *Other*, alter; which had a Genitive caſe Singular, *Eytheres*, *Neytheres*, *Otheres*: *Other*, alius, had a Genitive caſe ſingular, and a Plural number, *Otheres*; and *Aller* (a corruption of ealna) was ſtill in uſe, as the Genitive Plural of *Alle* (30).

(30) It may be proper here to take a little notice of the Pronoun, or Pronominal Adjective, *Self*, which our beſt Grammarians, from Wallis downwards, have attempted to metamorphoſe into a Subſtantive. In the Saxon language, it is certain that *Sylf* was declined like other Adjectives, and was joined in conſtruction with Pronouns Perſonal and Subſtantives, juſt as *ipſe* is in Latin. They ſaid, Ic ſylf, Ego ipſe; Min ſylfes, mei ipſius; Me ſylfne, me ipſum, &c. Petrus ſylf, Petrus ipſe, &c. [See Hickes, Gr. A. S. p. 26.] In the age of Chaucer, *Self*, like other Adjectives, was become undeclined. Though he writes, *Self*, *Selve*, and *Selven*, thoſe varieties do not denote any diſtinction of caſe or number; for he uſes indifferently, *himſelf* and *himſelven*; *hemſelf* and *hemſelven*. He joins it with Subſtantives, in the ſenſe of *ipſe*, as the Saxons did. [See v. 2862. In that *ſelve* grove. In illo ipſo nemore. v. 4535. Thy *ſelve* neighebour. Ipſe tuus vicinus.] But his great departure from the antient uſage was with reſpect to the Pronouns Perſonal prefixed to

4. The

4. The Verbs, at the time of which we are treating, were very nearly reduced to the ſimple ſtate in which they are at preſent.

Self. Inſtead of declining them through the caſes which they ſtill retained, he uſes conſtantly, Myſelf, for, I ſelf, and, Me ſelf; Thyſelf, for, Thou ſelf, and, Thee ſelf; Him ſelf and Hire ſelf, for, He ſelf and She ſelf; and in the Plural number, Our ſelf, for, We ſelf, and Us ſelf; Your ſelf, for, Ye ſelf, and You ſelf; and Hem ſelf, for, They ſelf.

It would be vain to attempt to defend this practice of Chaucer upon any principles of reaſon or grammatical analogy. All that can be ſaid for it is, that perhaps any regular practice was preferable to the confuſion and uncertainty which ſeems to have prevailed before. Accordingly, the writers who ſucceeded him following his example, it became a rule, as I conceive, of the Engliſh language, that Perſonal Pronouns prefixed to *Self* were only uſed in one caſe in each number; viz. thoſe of the Firſt and Second Perſon in the Genitive caſe (according to the Saxon form), and thoſe of the Third in the Accuſative.

By degrees a cuſtom was introduced of annexing *Self* to Pronouns in the Singular number only, and *Selves* (a corruption, I ſuppoſe, of *Selven*) to thoſe in the Plural. This probably contributed to perſuade our late Grammarians that *Self* was a Subſtantive; as the true Engliſh Adjective does not vary in the Plural number. Another cauſe of their miſtake might be, that they conſidered, *my*, *thy*, *our*, *your*, (to which *ſelf* is

They had four Modes, as now; the Indicative, the Imperative, the Subjunctive, and the Infinitive; and only two expreſſions of Time, the Preſent and the Paſt. All the other varieties of Mode and Time were expreſſed by Auxiliary Verbs.

In the inflexions of their Verbs, they differed very little from us, in the Singular number: *I love, Thou loveſt, He loveth:* but in the Plural they were not agreed among themſelves; ſome (31) adhering to the old Saxon form; *We loveth, Ye loveth, They loveth*; and others adopting, what ſeems to have been, the Teutonic; *We loven, Ye loven, They loven.* In the Plural of the Paſt Tenſe the latter form pre-

uſually joined) as Pronouns *Poſſeſſive*; whereas I think it more probable that they were the Saxon Genitive caſes of the *Perſonal* Pronouns. The metaphyſical Subſtantive *Self*, of which our more modern Philoſophers and Poets have made ſo much uſe, was unknown, I believe, in the time of Chaucer.

(31) In the long quotation from Treviſa (which ſee above, n. 21.) it may be obſerved, that all his Plural Verbs of the Preſent Tenſe terminate in *eth*; whereas in Sir John Mandeville and Chaucer they terminate almoſt as conſtantly in *en*.

vailed

vailed univerſally: I loved, thou lovedeſt, he loved; *We loveden, Ye loveden, They loveden.*

The ſecond perſon Plural in the Imperative Mode regularly terminated in *eth*; as, *Loveth ye* (32); though the final conſonants (according to the genius of the language) were frequently omitted, eſpecially in verſe.

The Saxon termination of the Infinitive in *an* had been long changed into *en*; *to loven, to liven*, &c. and they were beginning to drop the *n*; *to love, to live.*

The Participle of the Preſent Time began to be generally terminated in *ing*; as, *loving*; though the old form, which terminated in *ende*, or *ande*, was ſtill in uſe; as, *lovende*, or *lovande*. The Participle of the Paſt time continued to be formed, as the Paſt time itſelf was, in *ed*; as, *loved*; or in ſome contraction of *ed* (33); ex-

(32) Mand. p. 281. And at certeyn houres—thei ſeyn to certeyn officeres—*Maketh pees* (i. e. Make ye ſilence). And than ſein the Officeres, *Now pees! lyſteneth* (i. e. liſten ye)—In the following page, *Stondeth*, is uſed for, *Stand ye*; and *Putteth*, for, *Put ye*.

(33) The methods, by which the final *ed* of the Paſt Tenſe and its Participle was contracted or abbreviated, in the age of Chaucer, were chiefly the following:

cept among the irregular Verbs (34), where for

1. By throwing away the *d*.

This method took place in Verbs, whoſe laſt Conſonant was *t*, preceded by a Conſonant. Thus, *caſte*, *coſte*, *hurte*, *putte*, *ſlitte*, were uſed inſtead of, *caſted*, *coſted*, *hurted*, *putted*, *ſlitted*.

2. By tranſpoſing the *d*.

This was very generally done in Verbs, whoſe laſt Conſonant was *d*, preceded by a Vowel. Thus, inſtead of, *reded*, *leded*, *ſpreded*, *bleded*, *feded*, it was uſual to write, *redde*, *ledde*, *ſpredde*, *bledde*, *fedde*.—And this ſame method of tranſpoſition, I apprehend, was originally applied to ſhorten thoſe words which we now contract by Syncope; as, *lov'd*, *liv'd*, *ſmil'd*, *hear'd*, *fear'd*, which were antiently written, *lovde*, *livde*, *ſmilde*, *herde*, *ferde*.

3. By tranſpoſing the *d* and changing it into *t*.

This method was uſed 1. in Verbs, whoſe laſt Conſonant was *t*, preceded by a Vowel. Thus, *leted*, *ſweted*, *meted*, were changed into, *lette*, *ſwette*, *mette*.—2. in Verbs, whoſe laſt Conſonant was *d*, preceded by a Conſonant. Thus, *bended*, *bilded*, *girded*, were changed into, *bente*, *bilte*, *girte*.—And generally, in Verbs, in which *d* is changed into *t*, I conceive that *d* was firſt tranſpoſed; ſo that *dwelled*, *paſſed*, *dremed*, *feled*, *keped*, ſhould be ſuppoſed to have been firſt changed into, *dwellde*, *paſsde*, *dremde*, *felde*, *kepde*, and then into, *dwelte*, *paſte*, *dremte*, *felte*, *kepte*.

4. The laſt method, together with a change of the radical vowel, will account for the analogy of a ſpecies

the

the moſt part it terminated in *en*; as, *bounden*, *founden*.

The greateſt part of the Auxiliary Verbs were only in uſe in the Preſent and Paſt Tenſes of their Indicative and Subjunctive Modes.

of Verbs, generally reputed anomalous, which form their Paſt Time and its Participle (according to modern orthography) in *ght*. The proceſs ſeems to have been thus. *Bring*, *bringed*, *brongde*, *brogde*, *brogte*; *Think*, *thinked*, *thonkde*, *thokde*, *thokte*; *Teche*, *teched*, *tachde*, *tachte*, &c. Only *fought*, from *fighted*, ſeems to have been formed, by throwing away the *d* (according to method 1.) and changing the radical Vowel. See inſtances of ſimilar contractions in the Francic language. Hickes, Gramm. Fr. Th. p. 66.

(34) I conſider thoſe verbs only as irregular, in which the Paſt Time and its Participle differ from each other. Their varieties are too numerous to be particularly examined here; but I believe there are ſcarce any, in which the deviations from the regular form will not appear to have been made by ſome method of contraction, or abbreviation, ſimilar to thoſe which have been pointed out in the laſt note among the Regular Verbs. The common termination of the Participle in *en* is clearly a ſubſtitution for *ed*, probably for the ſake of a more agreeable ſound; and it is often ſhortened, as *ed* has been ſhewn to be, by tranſpoſition. Thus, *drawen*, *knowen*, *boren*, *ſtolen*, were changed into *drawne*, *knowne*, *borne*, *ſtolne*.

They were inflected in thoſe tenſes like other Verbs, and were prefixed to the Infinitive Mode of the Verb to which they were Auxiliary. I *ſhall* loven; I *will*, or *woll*, loven; I *may*, or *mow*, loven; I *can*, or *con*, loven, &c. We *ſhullen* loven; We *willen*, or *wollen*, loven; We *mowen* loven; We *connen* loven, &c. In the Paſt tenſe, I (35) *ſhulde* loven; I *wolde* loven; I *mighte*, or *moughte* loven; I *coude* loven, &c. We *ſhulden*, we *wolden*, we *mighten*, or *moughten*, we *couden* loven, &c.

The Auxiliary *To Haven* was a complete Verb, and, being prefixed to the Participle of the Paſt time, was uſed to expreſs the Preter-perfect and Preterpluperfect Tenſes. I *have* loved, Thou *haveſt*, or *haſt* loved, He *haveth*,

(35) *Shulde* and *Wolde* are contracted from *Shulled*, and *Wolled*, by tranſpoſing the *d*, according to method 2.

Mighte and *Moughte* are formed from *maghed* and *moghed*, according to method 3. *Maghed*, *maghde*, *maghte*; *Moghed*, *moghde*, *moghte*.

Coude is from *conned*, by tranſpoſition of the *d*, and ſoftening the *n* into *u*. It is often written *couthe*, and always ſo, I believe, when it is uſed as a Participle. In the ſame manner Biſhop Douglas, and other Scotiſh writers, uſe *Begouth* as the Præterit of *Begin*. *Begonned*, *begonde*, *begoude*, *begouthe*.

or

or *hath* loved; We *haven*, or *han* loved, &c. I *hadde* (36) loved, thou *haddeſt* loved, he *hadde* loved; We, ye, they, *hadden* loved.

The Auxiliary *To ben* was alſo a complete Verb, and being prefixed to the Participle of the Paſt time, with the help of the other Auxiliary Verbs, ſupplied the place of the whole Paſſive voice, for which the Saxon language had no other form of expreſſion. I *am*, thou *art*, he *is* loved; We, ye, they, *aren*, or *ben* loved. I *was*, thou *waſt*, he *was* loved; We, ye, they, *weren* loved (37).

(36) *Hadde* is contracted from *Haved*, as *made* is from *maked*. See Hickes, Gram. Fr. Th. p. 66.

(37) The Verb *To do* is conſidered by Wallis, and other later Grammarians, as an Auxiliary Verb. It is ſo uſed, though very rarely, by Chaucer. [See v. 14742, 4.] He more commonly uſes it tranſitively: [v. 10074. Do ſtripen me. *Faites me depouiller.*— v. 10075. Do me drenche. *Faites me noyer.*] but ſtill more frequently to ſave the repetition of a verb. [v. 269.

His eyen twinkeled in his hed aright,
As DON the ſterres in a froſty night.]

Dr. Hickes has taken notice that *do* was uſed in this laſt manner by the Saxons: [Gr. A. S. p. 77.] and ſo was *faire* by the French, and indeed is ſtill. It muſt be confeſſed, that the exact power, which *do*, as an auxiliary, now has in our language, is not eaſy to be defined, and ſtill leſs to be accounted for from analogy.

5. With

5. With reſpect to the indeclinable parts of Speech, it will be ſufficient to obſerve here, that many of them ſtill remained pure Saxon: the greateſt number had undergone a ſlight change of a letter or two; and the more conſiderable alterations, by which ſome had been disfigured, were fairly deducible from that propenſity to abbreviation, for which the inhabitants of this iſland have been long remarkable, though perhaps not more juſtly ſo than their neighbours.

§ IV. Such was, in general, the ſtate of the Saxon part of the Engliſh language when Chaucer began to write: let us now take a ſhort view of the acceſſions, which it may be ſuppoſed to have received at different times from Normandy.

As the language of our anceſtors was complete in all its parts, and had ſerved them for the purpoſes of diſcourſe and even of compoſition in various kinds, long before they had any intimate acquaintance with their French neighbours, they had no call from neceſſity (and conſequently no ſufficient inducement) to alter its original and radical conſtitutions, or even its cuſtomary forms. Accordingly, we have juſt ſeen, that, in all the eſſential parts of Speech, the

the characteriſtical features of the Saxon idiom were always preſerved; and we ſhall ſee preſently, that the crowds of French words, which from time to time were imported, were themſelves made ſubject, either immediately or by degrees, to the laws of that ſame idiom.

§ V. The words, which were thus imported, were chiefly Nouns Subſtantive, Adjectives, Verbs, and Participles. The Adverbs, which are derived from French Adjectives, ſeem to have been formed from them after they were Angliciſed, as they have all the Saxon termination *lich* or *ly*, (38) inſtead of the French *ment*. As to the other parts of Speech, our language, being ſufficiently rich in its own ſtores, has borrowed nothing from France, except perhaps an Interjection or two.

The Nouns Subſtantive in the French language (as in all the other languages derived from the Latin) had loſt their Caſes long before the time of which we are treating; but ſuch of them as were naturaliſed here, ſeem all to have acquired a Genitive caſe, according to the cor-

(38) As, *rarely*, *continually*, *verily*, *bravely*, &c. which correſpond to the French adverbs, rarement, continuellement, veraiment, bravement, &c.

rupted

rupted Saxon form, which has been ſtated above. Their Plural number was alſo new modelled to the ſame form, if neceſſary; for in Nouns ending in *e* feminine, as the greater part of the French did, the two languages were already agreed. Nom. *Flour*. Gen. *Floures*. Plur. *Floures*. Nom. *Dame*. Gen. *Dames*. Plur. *Dames*.

On the contrary, the Adjectives, which at home had a diſtinction of Gender and Number, upon their naturaliſation here, ſeem to have been generally ſtript of both, and reduced to the ſimple ſtate of the Engliſh Adjective, without Caſe, Gender, or Number.

The French Verbs were obliged to lay aſide all their differences of Conjugation. *Accorder*, *ſouffrir*, *recevoir*, *deſcendre*, were regularly changed into — *accorden*, *ſuffren*, *receiven*, *deſcenden*. They brought with them only two Tenſes, the Preſent and the Paſt; nor did they retain any ſingularity of Inflexion, which coud diſtinguiſh them from other Verbs of Saxon growth.

The Participle indeed of the Preſent time, in ſome Verbs, appears to have ſtill preſerved its original French form; as, *uſant*, *ſuffiſant*, &c.

The Participle of the Paſt time adopted, almoſt univerſally, the regular Saxon termination

in

in *ed*; as, *accorded*, *ſuffred*, *received*, *deſcended*. It even frequently aſſumed the prepoſitive particle ȝe, (or y, as it was latterly written,) which, among the Saxons, was very generally, though not peculiarly, prefixed to that Participle.

§ VI. Upon the whole, I believe it may be ſaid with truth, that, at the time which we are conſidering, though the form of our Language was ſtill Saxon, the matter was in a great meaſure French. The novelties of all kinds, which the Revolution in 1066 had introduced, demanded a large ſupply of new terms; and our Anceſtors very naturally took what they wanted, from the Language which was already familiar to a conſiderable part of the Community. Our Poets in particular (who have generally the principal ſhare in modelling a Language) found it their intereſt to borrow as many words as they conveniently coud from France. As they were for a long time chiefly Tranſlators, this expedient ſaved them the trouble of hunting for correſpondent terms in Saxon. The French words too, being the remains of a poliſhed language, were ſmoother and ſlid eaſier into metre than the Saxon, which had never undergone any regular cultivation: Their final ſyllables chimed together

ther with more frequent conſonancies, and their Accents were better adapted to Riming Poetry. But more of this in the next Part.

PART THE THIRD.

Before we proceed in the third and laſt part of this Eſſay, in which we are to conſider the Verſification of Chaucer, it may be uſeful to premiſe a few obſervations upon the ſtate of Engliſh Poetry antecedent to his time.

§ I. That the Saxons had a ſpecies of writing, which differed from their common proſe, and was conſidered by themſelves as Poetry (39),

(39) The account which Beda has given of Cædmon [Eccl. Hiſt. l. IV. c. 24.] is ſufficient to prove this. He repeatedly calls the compoſitions of Cædmon *carmina—poemata*—and in one place, *verſus:* which words in the Saxon tranſlation are rendered, Ieoþ,—Ieoþ ſonȝeſ, or ſonȝeſ—and ꝼeꝑſ: and *ars canendi* is tranſlated, Ieoþ cnæꝼt or ſanȝ cnæꝼt.

Aſſer alſo, in his life of Alfred, ſpeaks of *Saxonica poemata* and *Saxonica carmina* [p. 16. 43.]; and moſt probably the *Cantilenæ per ſucceſſiones temporum detritæ*, which Malmeſbury cites in his Hiſtory, l. II. p. 52. were in the Saxon language. The ſame writer [l. v. de Pontif. edit. Gale.] mentions a *Carmen triviale* of Aldhelm (the author of the Latin Poem *de Virginitate*, who died in 709), as *adhuc vulgo cantitatum*; and he is

is very certain; but it ſeems equally certain, that their compoſitions of that kind were neither divided into verſes of a determinate number of ſyllables, nor embelliſhed with what we call Rime (40). There are no traces, I believe,

quotes the teſtimony of King Alfred, in his *Liber manualis*, or *Hand-boc*, as ſaying, "that no one was ever equal to Aldhelm in Engliſh Poetry."

(40) Both theſe circumſtances are evident from the moſt curſory view of the ſeveral ſpecimens of Saxon Poetry, which Hickes has exhibited in his Gram. Ang. Sax. c. xxi. and they are allowed by that learned writer himſelf. Unwilling however, as it ſhould ſeem, to leave his favourite language without ſome ſyſtem of verſification, he ſuppoſes, that the Saxons obſerved the quantity of ſyllables in their verſes, "though perhaps," he adds, "not ſo ſtrictly as the Heroic Greek and Latin Poets."

He gives three reaſons for this ſuppoſition. 1. Becauſe they did not uſe Rime. 2. Becauſe they tranſpoſed their words in ſuch an unnatural manner. "Hoc "autem cur facerent Anglo-Saxonum Poetæ, nulla, "ut videtur, alia aſſignari cauſa poteſt, quam quæ, "ut idem facerent, Græcos et Latinos poetas coegit; "nempe Metri Lex." 3. Becauſe they had a great number of diſſyllable and polyſyllable words, which were fit for metrical feet.

However ſpecious theſe reaſons may appear, they are certainly far from concluſive, even if we had no

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to be found of either Rime or Metre in our language, till ſome years after the Conqueſt;

monuments of Saxon Poetry remaining; but in the preſent caſe, I apprehend, the only ſatisfactory proof would have been to have produced, out of the great heap of Poetical compoſitions in the Saxon language, ſome regular metrical verſes; that is, ſome portions of words, ſimilar to each other in the nature and order of their component ſyllables, and occurring either in a continued ſeries, or at ſtated intervals. If all external proofs of the nature of the Roman Poetry were loſt, a few verſes of Virgil or Horace would be ſufficient to convince us, that their metres were regulated by the quantity of ſyllables; and if Cædmon had really written in a metre regulated by the quantity of ſyllables, a few of his lines muſt have afforded us the ſame conviction with reſpect to the general laws of his verſification.

For my own part, I confeſs myſelf unable to diſcover any material diſtinction of the Saxon Poetry from Proſe, except a greater pomp of diction, and a more ſtately kind of march. Our anceſtors affected a certain pomp of ſtyle in all their compoſitions. Angli (ſays Malmeſbury, l. i. p. 13.) *pompatice* dictare amant. And this affectation, I ſuſpect, was the true cauſe of their ſo frequently inverting the natural order of their words, eſpecially in Poetry. The obſcurity ariſing from theſe inverſions had the appearance of Pomp. That they were not owing to the conſtraint of any metrical Laws (as Hickes ſuppoſes) may be preſumed

ſo

ſo that I ſhould apprehend we muſt have been

from their being commonly uſed in Proſe, and even in Latin Proſe by Saxon writers. Ethelwerd, an Hiſtorian deſcended in the fifth degree from King Ethelred [inter Script. poſt Bedam, p. 831—850.], is full of them. The following paſſage of his hiſtory, if literally tranſlated, would read very like Saxon Poetry. "Abſtrahuntur tunc | ferventes fide | anno in eodem | Hibernia ſtirpe | tres viri lecti; | furtim confuunt lembum | taurinis byrſis; | alimentum ſibi | hebdomadarium ſupplent; | elevant dies | per vela ſeptem totidemque noctes, &c."

We do not ſee any marks of ſtudied alliteration in the old Saxon Poetry; ſo that we might attribute the introduction of that practice to the Danes, if we were certain, that it made a part of the Scaldic verſification at the time of the Daniſh ſettlements in England.

However that may have been, Giraldus Cambrenſis [Deſcr. Camb. p. 889.] ſpeaks of *Annomination*, which he deſcribes to be what we call *Alliteration*, as the favourite rhetorical figure of both the Welſh and Engliſh in his time. "Adeo igitur hoc verborum ornatu duæ nationes, Angli ſcil. et Cambri, in omni ſermone exquiſito utuntur, ut nihil ab his eleganter dictum, nullum niſi rude et agreſte cenſeatur eloquium, ſi non ſchematis hujus limâ plene fuerit expolitum." It is plain that Alliteration muſt have had very powerful charms for the ears of our anceſtors, as we find that the Saxon Poetry, by the help of this embelliſhment alone, even after it had laid aſide its pom-

obliged for both to the Normans, who very early (41) diſtinguiſhed themſelves by poetical performances in their Vulgar tongue.

pous phraſeology, was able to maintain itſelf, without Rime or Metre, for ſeveral centuries. See Dr. Percy's Eſſay on the Metre of Pierce Plowman's Viſions. Reſ. of antient Poetry, vol. ii.

(41) I cannot find that the French Antiquaries have been able to produce any Poetry, in any of the dialects of their language, of an earlier date than the Conqueſt of England, or indeed than the beginning of the XIIth Century. However we read of a Thibaud de Vernun, Canon of Rouen, who, before the year 1053, "multorum geſta Sanctorum, ſed et Sti Wandregeſili, a ſuâ latinitate tranſtulit, atque in communis linguæ uſum ſatis facunde refudit, ac ſic, *ad quamdam tinnuli rythmi ſimilitudinem, urbanas ex illis cantilenas edidit.* [De Mirac. Sti Vulframni. Auctore Monacho Fontanell. temp. Will. I. ap. Dacherii Acta SS. Ord. Ben. t. iii. p. 379.] It is probable too, that the "*vulgares cantus*," which, according to Raimond de Agiles [Geſta Dei, p. 180.], were compoſed againſt Arnoulph, a Chaplain of the Duke of Normandy, in the firſt Croiſade, were in the French language; and there can be little doubt that William IX, Duke of Aquitain, upon his return from Jeruſalem in 1101, made uſe of his native tongue, when "*miſerias captivitatis ſuæ, ut erat jocundus et lepidus, multotiens retulit rythmicis verſibus cum facetis modulationibus.*" Ord. Vital. l. x. p. 793.

The Hiſtory of the taking of Jeruſalem, which is

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The Metres which they uſed, and which we ſeem to have borrowed from them, were plainly copied from the Latin (42) rythmical verſes,

ſaid to have been written by the Chevalier Gregoire Bechada, of Tours in Limoges, "*maternâ linguâ, rythmo vulgari, ut populus pleniter intelligeret,*" [Labbe, Bibl. Nov. t. ii. p. 296.] has not yet been brought to light; ſo that probably the oldeſt French Poem of any length now extant is a tranſlation of the *Beſtiarius* by Philippe de Thaun, it being addreſſed to Aliz (Adeliza of Louvain) the ſecond Queen of our Henry I.

There is a copy of this Poem among the *Cotton* Mſſ. Nero. A. v. The authors of the *Hiſtoire Literaire de la France*, t. ix. p. 173—90. ſuppoſe it to have been written about 1125, that is, thirty years before *Le Brut*, which Fauchet had placed at the head of his liſt of French Poems.

I ſhall take occaſion in another place to ſhew, that the real author of *Le Brut* was Wace (the ſame who wrote the *Roman de Rou)*, and not Wiſtace, as Fauchet calls him.

(42) The Latin Rythmical verſes reſembled the Metrical in the number of ſyllables only, without any regard to quantity. "Arma cano virumque qui primus Trojæ ab oris" would paſs for a very good Rythmical Hexameter. The greateſt part however of theſe compoſitions were in imitation of the Iambic and Trochaic metres; and in them, if the Accents fell

which, in the declenſion of that language, were

luckily, the unlearned ear would often be as well pleaſed as if the laws of Quantity were obſerved. The two Rythmical Hymns quoted by Beda [De Metris, edit. Putſch. p. 2380.] are ſufficient to prove this. The firſt, he obſerves, "*ad inſtar Iambici metri pulcherrime factus eſt.*"

O rex æterne Domine
Rerum creator omnium &c.

The other is "*ad formam metri Trochaici.*"

Apparebit repentina dies magna Domini
Fur obſcurâ velut nocte improviſos occupans.

In the former of theſe Hymns, "*Domine,*" to a modern ear at leaſt, ſounds as well as "*nomine;*" and in the latter, "*dies*" and "*velut,*" being accented upon their firſt Syllables, affect us no other wiſe than "*dices*" and "*velum*" would have done.

From ſuch Latin Rythms, and chiefly thoſe of the Iambic form, the preſent Poetical meaſures of all the nations of Roman Europe are clearly derived. Inſtead of long and ſhort Syllables, the Feet of our Poetry are compoſed of Syllables accented and unaccented, or rather of Syllables ſtrongly and leſs ſtrongly accented; and hence it is, that we have ſo little variety of Feet, and conſequently of Metres; becauſe the poſſible combinations of Syllables accented and unaccented are, from the nature of ſpeech, much more limited in point of number, than the combinations of long and ſhort Syllables were in the Greek and Latin languages.

current

current in various forms among thoſe, who either did not underſtand, or did not regard, the true quantity of ſyllables; and the practice of Riming (43) is probably to be deduced from

(43) We ſee evident marks of a fondneſs for Rime in the Hymns of S. Ambroſius and S. Damaſus, as early as the fourth Century. One of the Hymns of Damaſus, which begins,

" Martyris ecce dies Agathæ
Virginis emicat eximiæ" &c.

is regularly rimed throughout. Prudentius, who had a more claſſical taſte, ſeems ſtudiouſly to have avoided Rimes; but Sedulius and Fortunatus, in the fifth and ſixth Centuries, uſe them frequently in their Hymns. [See their works, and an Hymn of the latter ap. Fabric. Bib, Med. Ætat. v. FORTUNATUS.]

The learned Muratori, in his Diſſertation *de Rythmicâ Veterum Poeſi*, [Antiq. Med. Ævi, Diſſert. xl.] has collected together a vaſt heap of examples, which prove that Rimes were very generally uſed in Hymns, Sequences, and other religious compoſitions in Latin, in the VIIth, VIIIth, and IXth Centuries; ſo that for my own part I think it as probable, that the Poets in the vulgar languages (who firſt appeared about the IXth Century) borrowed their Rimes from the Latin Poetry of that age, as it is evident that they did the forms of their verſification.

Otfrid of Weiſſenberg, the earlieſt Rimer that is known in any of the modern Languages, about the

the ſame original, as we find that practice to have prevailed in Eccleſiaſtical Hymns, and other compoſitions, in Latin, ſome centuries before Otfrid of Weiſſenberg, the firſt known Rimer in any of the vulgar European dialects.

§ II. I wiſh it were in my power to give a regular hiſtory of the progreſs which our Anceſtors made in this new ſtyle of verſification; but (44), except a few lines in the Saxon Chro-

year 870, calls Rime, in the ſtyle of the Latin Grammarians, *Schema omæoteleuton* [Præf. ad Liutbert. ap. Schilter. Theſ. Antiq. Teuton. t. i. p. 11.] And when the Monk, who has been cited in n. 41. ſays, that Thibaud de Vernun compoſed his Songs "*ad quamdam tinnuli rythmi ſimilitudinem*, he muſt mean, I think, that he compoſed them "in imitation of [Latin] jingling Rythm." I ſay, *Latin* (or at leaſt ſome *foreign*) Rythm, becauſe otherwiſe he would rather have ſaid *in rythmo tinnulo*. The addition of the epithet *tinnulus* ſeems to ſhew plainly enough, that *Rythmus* alone did not then ſignify what we call *Rime*.

'(44) William of Malmeſbury [de geſt. Pont. Angl. l. iii. p. 271.] has preſerved two Riming verſes of Aldred, Archbiſhop of York, which that Prelate threw out againſt one Urſe, Sheriff of Worceſterſhire, not long after the Conqueſt. "Hateſt thou Urſe—Have thou God's curſe." "*Vocaris Urſus—Habeas Dei maledictionem.*" Malmeſbury ſays, that he inſerts this Engliſh, "*quod Latina verba non ſicut Anglica con-*

nicle

nicle upon the death of William the Conquerour,

cinnitati respondent." The Concinnity, I suppose, must have consisted in the Rime, and would hardly have been thought worth repeating, if Rime in English had not then been a novelty.

The lines in the Saxon Chronicle, to which I mean to refer, are in p. 191. ed. Gibs. The passage begins,

Lartelar he let pyncean.
Ꝛ eahme men rpiðe pencean —

All the lines are not in Rime; but I shall set down a few, in English characters, which I think coud not have chimed together so exactly by mere accident.

Thet he nam be rihte
And mid mycelan un-rihte
Of his leode
For littelre neode —
He sætte mycel deor-frith,
And he lægde laga ther with —
He forbead tha heortas,
Swylce eac tha baras;
Swa swithe he lufode tha hea-deor
Swylce he wære heora fæder.
Eac he sætte be tham haran,
That hi moſten freo faran —

The concluding lines are.

Se æl-mihtiga God
Kithe his saule mild-heortnisse
And do him his synna forgifenesse.

The writer of this part of the Chronicle (as he tells us himself, p. 189.) had *seen* the Conquerour.

which ſeem to have been intended for verſes of the Modern faſhion, and a ſhort Canticle, which, according to Matthew Paris (45), the bleſſed Virgin was pleaſed to dictate to Godric, an Hermite near Durham, I have not been able to diſcover any attempts at Riming Poetry, which can with probability be referred to an earlier period than the reign of Henry the ſecond. In that reign Layamon (46), a Prieſt of Ernleye

(45) Hiſt. Angl. p. 100. Godric died in 1170, ſo that, according to tradition, the Canticle was prior to that period. The firſt Stanza being incorrectly printed, I ſhall only tranſcribe the laſt.—

Seinte Marie, Chriſtes bur,
Meidenes clenhad, moderes flur,
Dilie mine ſennen, rixe in min mod,
Bringe me to winne with ſelfe God —

Hoc Canticum (ſays M. P.) *poteſt hoc modo in Latinum tranſferri.*

Sancta Maria, Chriſti thalamus,
virginalis puritas, matris flos,
dele mea crimina, regna in mente meâ,
duc me ad fælicitatem cum ſolo Deo.

Upon the authority of this tranſlation I have altered *þinne* (as it is in the print) to *winne*. The Saxon þ is often miſtaken for a p.

(46) This work of Layamon is extant among the Cotton Mſſ. Cal. A. ix. A much later copy, in which the author, by a natural corruption, was called *Lawe-*

near

near Severn, as he calls himſelf, tranſlated (chiefly) from the French of Wace (47) a fa-

man, was deſtroyed by the fire. There is an account of both copies in Wanley's Cat. Mſſ. Septent. p. 228. and p. 237.

The following ſhort extract from fol. 7, 8. containing an account of the Sirens, which Brutus met with in his voyage, will ſerve to ſupport what is ſaid in the text of this Author's intermixing Rimes with his proſe.

Ther heo funden the Merminnen,
That beoth deor of muchele ginnen.
Wifmen hit thunchet ful iwis,
Bineothe thon gurdle hit thunceth fiſc.
Theos habbeth ſwa murie ſong,
Ne beo tha dai na ſwa long,
Ne bith na man weri
Heora ſonges to heran —

(47) The French Clerk, whom Layamon profeſſes to have followed in his hiſtory, is called by Wanley [Cat. Mſſ. Sept. p. 228.] *Wate*; as if poor *Maiſtre Wace* were doomed to have his name perpetually miſtaken. Fauchet, and a long ſtring of French Antiquaries, have agreed to call him *Wiſtace*. I ſhall here, in juſtice to *Maiſtre Wace*, (for whom I have a great reſpect, not only as a very antient but as a very ingenious Rimer,) ſtate my reaſons ſhortly for believing, that he was the real author of that tranſlation in French verſe of Geffrey of Monmouth's Romance, which is commonly called *Le Brut*.

bulous

bulous hiſtory of the Britons, entitled "Le Brut," which Wace himſelf, about the year 1155,

In the firſt place, his name is diſtinctly written in the text of three Mſſ. of very conſiderable antiquity. Two of them are in the Muſeum, viz. *Cotton.* Vitell. A. x. and *Reg.* 13 A. xxi. The third is at Cambridge, in the Library of Bennet College, n. 58. In a fourth Mſ. alſo in the Muſeum, *Harl.* 6508. it is written *Gazce*, and *Gace*, by a ſubſtitution of G for W, very uſual in the French language.

Secondly, in the Mſ. abovementioned of Layamon's hiſtory, Cal. A. ix. if I may truſt my own eyes, the name is *Wace*; and not *Wate*, as Wanley read it. The Saxon ꞇ is not very unlike a c. What Layamon has ſaid further, "that this Wace was a French Clerk, and preſented his book to Alienor, the Queen of Henry" [the Second], agrees perfectly well with the date of *Le Brut* (in 1155, according to all the copies) and with the account which Wace himſelf, in his *Roman de Rou*, has given of his attachment to Henry.

Thirdly, in a ſubſequent tranſlation of *Le Brut*, which was made by Robert of Brunne in the beginning of the XIVth Century, he repeatedly names *Mayſter Wace*, as the author (or rather tranſlator from the Latin) of the French Hiſtory. See *Hearne's* App. to Pref. to *Peter Langtoft*, p. xcviii.

In oppoſition to this ſtrong evidence in favour of *Wace*, we have nothing material, except the Mſ. of *Le Brut* quoted by Fauchet [*de la Langue Françoiſe*, l. ii.], in which, according to his citation, the author had

had tranſlated from the Latin of Geffrey of Monmouth. Though the greateſt part of this work of Layamon reſemble the old Saxon Poetry,

is called *Wiſtace*. The later French writers, who have called him ſo, I apprehend, have only followed Fauchet. The Reader will judge, whether it is not more probable, that the writer of the Mſ. or even Fauchet himſelf, may have made a little ſlip in this matter, than that ſo many Mſſ. as I have quoted above, and the ſucceſſive teſtimonies of LAYAMON and ROBERT OF BRUNNE, ſhould have concurred in calling the author of *Le Brut* WACE, if that had not been his true name.

I will juſt add, that *La vie de Seint Nicholas*, which is frequently quoted by *Hickes* [Gr. A. S. p. 146. 149, & al.], was probably a work of this ſame *Wace*, as appears from the following paſſage. [Mſ. Bodl. 1687. v. 17. from the end.]

Ci faut le livre *meſtre Guace*,
Qil ad de Seint Nicholas fait,
De Latin en Romaunz eſtreit
A Oſberd le fiz Thiout,
Qui Seint Nicholas mout amout.—

And I ſhould ſuſpect, that *Le Martyre de St. George en vers François par Robert Guaco*, mentioned by M. Lebeuf as extant in the Bibl. Colbert. Cod. 3745 [Mem. de l'Acad. D. J. & B. L. t. xvii. p. 731.] ought to be aſcribed to the ſame author, as *Guaco* is a very ſtrange name. The Chriſtian name of Wace was *Robert*. See Huet, Orig. de Caen, p. 412.

without

without Rime or metre, yet he often intermixes a number of ſhort verſes, of unequal lengths but riming together pretty exactly, and in ſome places he has imitated not unſucceſsfully the regular octoſyllable meaſure of his French original.

§ III. It may ſeem extraordinary, after theſe proofs that the art of Riming was not unknown or unpractiſed in this country in the time of Henry II, that we ſhould be obliged to ſearch through a ſpace of above an hundred years, without being able to meet with a ſingle maker of Engliſh Rimes, whom we know to have written in that interval. The caſe I ſuſpect to have been this. The Scholars of that age (and there were many who might fairly be called ſo, in the Engliſh dominions abroad (48) as well as at home) affected to write only (49) in

(48) The following paſſage of Roger de Hoveden [p. 672.] gives a ſtriking deſcription of the extent of the Engliſh dominions in the time of Richard I. *Sciendum eſt quod tota terra, quæ eſt ab Anglia uſque in Hiſpaniam, ſecus mare, videlicet Normannia, Britannia, Pictavia, eſt de dominio Regis Angliæ.* The Kings of France at that time were not poſſeſſed of an inch of territory upon the coaſts of the Ocean.

(49) It will be ſufficient to name John of Saliſbury, Latin

Latin, ſo that we do not find that they ever compoſed, in verſe or proſe, in any other language. On the other hand they, who meant to recommend themſelves by their Poetry to the favour of the great, took care to write in French, the only language which their patrons underſtood; and hence it is, that we ſee ſo many

Peter of Blois, Joſeph of Exeter, Gerald Barry, Nigell Wireker, Geffrey Vinſauf. I ſhould add to this liſt Walter Map, if there were not a tradition, not entirely deſtitute of probability, that he was the author of the *Roman de Saint Graal* in French. I find this in an old Mſ. of Triſtan, Bib. Reg. 20. D. ii. p. antep. *Quant Boort ot conte laventure del Saint Graal, teles come eles eſtoient avenues, eles furent miſes en eſcrit, gardees en lamere de Salibieres, dont Meſtre Galtier Mapleſtroſt a faire ſon livre du Saint Graal, por lamor du roy Herri ſon ſengnor, qui fiſt leſtorie tralater del Latin en Romanz.* The adventure of the *Saint Graal* is plainly written upon a very different plan from the other Romances of the Round Table, and is likely enough to have come from an Eccleſiaſtick, though rather, I confeſs, from a graver one than Walter Map may be ſuppoſed to have been. The French Romance, from which our Romance called "*Mort d'Arthur*" is tranſlated, ſeems to be an injudicious jumble of *Le Brut*, *Lancelot*, *Triſtan*, the *Saint Graal*, and ſome other Romances of leſs note, which were all, I apprehend, originally ſeparate works.

French

French poems (50), about that time, either addreſſed directly to the principal perſons at the

(50) *Le Beſtiaire*, by *Philippe de Thaun*, addreſſed to Queen Adeliſa; *Le Brut* and *Le Roman de Rou*, by *Wace*, have been mentioned above. Beſides the *Roman de Rou*, there is another Chronicle of Normandy in French verſe by *Maitre Beneit*, compiled by order of Henry II. Mſ. *Harl.* 1717. The ſame *Beneit* was, perhaps, the author of the *Vie de St. Thomas*, Mſ. *Harl.* 3775. though he there calls himſelf

"*Frere Beneit, le pecheour,*
"*ove les neirs dras*"—

At the end of a copy of *Le Brut*, Bib. *Reg.* 13 A. xxi. there is a Continuation of the Hiſtory to the death of William II, in the ſame Metre, by a *Geffrei Gaimar*, which eſcaped the obſervation of Mr. Caſley; and at the end of another copy, *Vitell.* A. x. the Hiſtory is continued by an anonymous author to the acceſſion of King John.

Richard I. compoſed himſelf in French. A ſpecimen of his Poetry has been publiſhed by Mr. Walpole, Cat. of Royal Authors, v. i. And his Chancellor, William Biſhop of Ely (who, as has been obſerved before, "was totally ignorant of the Engliſh language"), was by no means behindhand with his Maſter in his encouragement of French Poets; for of this Biſhop the paſſage in Hoveden is to be underſtood, which Mr. Walpole has applied to the King himſelf. It is part of a letter of Hugh Biſhop of Coventry, who, ſpeaking of the *Biſhop of Ely*, ſays,

Engliſh

Engliſh court, or at leaſt written on ſuch ſubjects as we may ſuppoſe to have been moſt likely to engage their attention. Whatever therefore of Engliſh Poetry was produced, in this infancy of the art, being probably the work of illiterate authors and circulating only among the vulgar (51), we need not be much ſurpriſed that no more of it has been tranſmitted down to poſterity.

that HE, "*ad augmentum et famam ſui nominis, emendicata carmina et rythmos adulatorios comparabat, et* de regno Francorum *cantores et joculatores muneribus allexerat, ut de illo canerent in plateis; et jam dicebatur ubique, quod non erat talis in orbe.*" Hoveden, p. 103.

(51) To theſe cauſes we may probably impute the loſs of thoſe Songs upon Hereward (the laſt perhaps of the Saxon heroes), which, according to Ingulphus, "were ſung about the ſtreets" in his time. Hiſt. Croyl. p. 68. Robert of Brunne alſo mentions "a Rime" concerning Gryme the Fiſher, the founder of Grymeſby; Hanelok the Dane; and his wife Goldeburgh, daughter to a King Athelwold; who all now, together with their bard,

—illacrymabiles
Urgentur ignotique longâ
Nocte.—

See Tranſlation of Peter of Langtoft, p. 25. and Camden's Brit. p. 569.

§ IV. The

§ IV. The learned Hickes however has pointed out to us two very curious pieces, which may with probability be referred to this period. The firſt of them is a Paraphraſe of the Goſpel Hiſtories, entitled *Ormulum* (52), by one *Orm*,

(52) The Ormulum ſeems to be placed by Hickes among the firſt writings after the Conqueſt [Gram. Ang. Sax. c. xxii. p. 165.], but, I confeſs, I cannot conceive it to have been earlier than the reign of Henry II. There is a peculiarity in the author's orthography, which conſiſts in doubling the Conſonants; e. g. brother, he writes, *brotherr*; after, *afterr* &c. He has done this by deſign, and charges thoſe who ſhall copy his book to be very careful to write thoſe letters twice, which he has written ſo, as otherwiſe, he aſſures them, "they will not write the word right." Hickes has taken notice of this peculiarity, but has not attempted to explain the author's reaſons for it; and indeed, without a more perfect knowledge than we now probably can have of the Saxon pronunciation, they ſeem totally inexplicable. In the few lines, which I think it neceſſary to quote here as a ſpecimen of the Metre, I ſhall venture (firſt begging Ormin's pardon for diſregarding his injunction) to leave out the ſuperfluous letters, and I ſhall alſo for my own eaſe as well as that of the reader tranſcribe them in modern characters. The firſt lines of Wanley's extract from Mſ. *Bod.* Junius. 1. [Cat. Codd. Mſſ. Septent. p. 59.] will anſwer my purpoſe as well as any other.

or

or *Ormin*. It ſeems to have been conſidered as mere Proſe by Hickes and by Wanley, who

Nu, brother Walter, brother min after the fleſhes kinde,
And brother min i Criſtendom thurh fulluht and thurh trowthe,
And brother min i Godes hus yet o the thride wiſe,
Thurh that wit hafen taken ba an reghel boc to folghen
Under kanunkes-had and lif ſwa ſum Sant Awſtin ſette,
Ic hafe don ſwa ſum thu bad, and *forbed*[a] te thin wille,
Ic hafe wend intil Engliſh godſpelles halighe lare,
After that little wit that me min Drihten hafeth lened —

The reader will obſerve, that, in calling theſe verſes of fifteen ſyllables, I conſider the words —*kinde*, *trowthe*, *wiſe*, *ſette*, *wille*, *lare* — as diſſyllables.

The laws of Metre require that they ſhould be ſo conſidered, as much as *folghen* and *lened*: and for the ſame reaſon *thride* in ver. 3: and *hafe* in ver. 5 and 6. are to be pronounced as conſiſting of two ſyllables.

It is the more extraordinary that neither Hickes nor Wanley ſhould have perceived that Ormin wrote in Metre, as he himſelf mentions his having added words for the ſake of *filling* his *Rime*, or *Verſe*, for he calls it by both thoſe names in the following paſſages:

Ic hafe ſett her o this boc among Godſpelles wordes
All thurh me ſelfen manig word, the *Rime* ſwa to *fillen* —

[a] r. *forthed*. MS.

have both given large extracts from it; but, I apprehend, every reader, who has an ear for metre, will eaſily perceive that it is written very exactly in verſes of fifteen ſyllables, without Rime, in imitation of the moſt common ſpecies of the Latin Tetrameter Iambic. The other piece (53), which is a moral Poem upon old age, &c. is in Rime, and in a metre much

And again,

And ic ne mihte noht min *fers* ay with Godſpelles wordes
Wel *fillen* all, and all forthi ſholde ic wel ofte nede
Among Godſpelles wordes don min word, min *fers* to *fillen*—

It is ſcarce neceſſary to remark, that *Rime* is here to be underſtood in its original ſenſe, as denoting the whole verſe, and not merely the conſonancy of the final ſyllables. In the ſecond quotation *fers*, or *verſe*, is ſubſtituted for it as a ſynonymous term. Indeed I doubt whether, in the time of Ormin, the word *Rime* was, in any language, uſed ſingly to convey the idea of Conſonant terminations.

(53) A large extract from this Poem has been printed by Hickes [Gram. Ang. Sax. c. xxiv. p. 222.], but evidently from very incorrect Mſſ. It begins thus:

Ic am nu elder thanne ic wes
A wintre and ec a lore;
Ic ealdi more thanne ic dede,
Mi wit oghte to bi more.

reſembling

reſembling the former, except that the verſe of fifteen ſyllables is broken into two, of which the firſt ſhould regularly contain eight and the ſecond ſeven ſyllables; but the metre is not ſo exactly obſerved (at leaſt in the copy which Hickes has followed) as it is in the *Ormulum*.

§ V. In the next interval, from the latter end of the reign of Henry III to the middle of the fourteenth century, when we may ſuppoſe Chaucer was beginning to write, the number of Engliſh Rimers ſeems to have increaſed very much. Beſides ſeveral, whoſe names we know (54), it is probable that a great part of

(54) Robert of Glouceſter and Robert of Brunne have been mentioned already.

To theſe may be added Richard Rolle, the hermite of Hampole, who died in 1340, after having compoſed a large quantity of Engliſh rimes. See Tanner, Bib. Brit. Art. HAMPOLE.—Laurence Minot, who has left a collection of Poems upon the principal events of the former part of the reign of Edward III. Mſ. *Cotton.* Galba. E. ix.—Within the ſame period flouriſhed the two Poets, who are mentioned with great commendations by Robert of Brunne [App. to Pref. to Peter Langt. p. xcix.] under the names "Of Erceldoun and of Kendale." We have no memorial, that I know, remaining of the latter, beſides this paſſage; but the

the anonymous Authors, or rather Tranſlators (55), of the popular Poems, which (from

former I take to have been the famous Thomas Leirmouth, of Ercildoun (or Erſilton, as it is now called, in the ſhire of Merch), who lived in the time of Edward I, and is generally diſtinguiſhed by the honourable addition of "The Rhymour." As the learned Editor of "Ancient Scottiſh Poems, Edinburgh, 1770," has, for irrefragable reaſons, deprived this Thomas of a Prophecy in verſe, which had uſually been aſcribed to him, [ſee Mackenzie, Art. THOMAS RHYMOUR,] I am inclined to make him ſome amends by attributing to him a Romance of "Sir Triſtrem;" of which Robert of Brunne, an excellent judge! [in the place above cited] ſays,

Over geſtes it has th'eſteem,
Over all that is or was,
If men it ſayd as made THOMAS.

(55) See Dr. Percy's curious *Catalogue of Engliſh Metrical Romances*, prefixed to the third Volume of *Reliques of ancient Poeſy*. I am inclined to believe that we have no Engliſh Romance, prior to the age of Chaucer, which is not a tranſlation or imitation of ſome earlier French Romance. The principal of thoſe, which, being built upon Engliſh ſtories, bid the faireſt for having been originally compoſed in Engliſh, are alſo extant in French. A conſiderable fragment of *Hornchild* (or *Dan Horn* as he is there called) is to be found in French Alexandrines in Mſ. *Harl.* 527. The firſt part of *Guy of Warwick* is in French, in the

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their having been originally written in the Roman, or French, language) were called Ro-

octoſyllable metre, in Mſ. *Harl.* 3775. and the laſt part in the ſame language and metre in Mſ. Bib. *Reg.* 8 F. ix. How much may be wanting I have not had opportunity to examine. I have never ſeen *Brvis* in French; but Du Freſnoy, in his *Biblioth. des Romans*, t. ii. p. 241. mentions a Mſ. of *Le Roman de Beuves de Hantonne*, and another of *Le Roman de Beuves et Roſiane, en Rime*; and the Italians, who were certainly more likely to borrow from the French than from the Engliſh language, had got among them a Romance *di Buovo d'Antona* before the year 1348. Quadrio, Storia della Poeſia, t. vi. p. 542.

However, I think it extremely probable that theſe three Romances, though originally written in French, were compoſed in England; and perhaps by Engliſhmen, for we find that the general currency of the French language here engaged ſeveral of our own countrymen to uſe it in their compoſitions. Peter of Langtoft may be reckoned a dubious inſtance, as he is ſaid by ſome to have been a Frenchman; but Robert Groſeteſte, the famous Biſhop of Lincoln in the time of Henry III, was a native of Suffolk, and yet he wrote his *Chaſteau d'Amours*, and his *Manuel des Pechées* in French. [Tanner's Bib. Brit. and Hearne's Pref. to Rob. of Glouceſter, p. lviii.]—There is a tranſlation of *Cato* in French verſe by *Helis de Guinceſtre*, i. e. Wincheſter, Mſ. *Harl.* 4388. and a Romance alſo in French verſe, which I ſuppoſe to be the original of

mances, flouriſhed about this time. It is unneceſſary to enter into particulars here concerning

the Engliſh *Ipomedon* [Percy's Cat. n. 22.], by *Hue de Rotelande*, is to be found in Mſ. *Cotton.* Veſp. A. vii.—A French Dialogue in verſe, Mſ. *Bod.* 3904. entitled, "*La pleinte par entre mis Sire Henry de Lacy Counte de* "*Nichole et Sire Wauter de Bybeleſworth pur la croiſerie* "*en la terre Seinte*," was moſt probably compoſed by the latter, who has alſo left us another work in French proſe. [See his article in Tanner, Bibl. Brit.]—Even as late as the time of Chaucer, Gower wrote his *Speculum meditantis* in French, but whether in verſe or proſe is uncertain. John Stowe, who was a diligent ſearcher after Mſſ. had never ſeen this work [Annals, p. 326]: nor does either Bale or Pits ſet down the beginning of it, as they generally do of the books which they have had in their hands. However, one French Poem of Gower's has been preſerved. In Mſ. *Harl.* 3869. it is connected with the *Confeſſio Amantis* by the following rubric: "Puiſqu'il ad dit cidevant en Englois par voie d'eſſample la ſotie de cellui qui par amours aime par eſpecial, dirra ore apres en Francois a tout le monde en general une traitie ſelonc les auctours, pour eſſampler les amants marriez, au fin q'ils la foi de leurs ſeints eſpouſailles pourront par fine loialte guarder, et al honeur de dieu ſalvement tenir." Pr. *Le creatour de toute creature.* It contains LV Stanzas of 7 verſes each, in the laſt of which is the following apology for the language:

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any of them, as they do not appear to have invented, or imported from abroad, any new modes of Verſification, by which the Art coud be at all advanced (56), or even to have im-

> " Al' univerſite de tout le monde
> *Johan Gower* ceſte Balade envoie,
> Et ſi jeo nai de Francois la faconde,
> Pardonetz moi qe jeo de ceo forſvoie;
> Jeo ſuis Englois, ſi quier par tiele voie
> Eſtre excuſe ——."

Chaucer himſelf ſeems to have had no great opinion of the performances of his countrymen in French. [Prol. to Teſt. of Love, ed. 1542.] " Certes (ſays he) there ben ſome that ſpeke theyr poyſy mater in Frenche, of whyche ſpeche the Frenche men have as good a fantaſye, as we have in hearing of French mennes Englyſhe." And he afterwards concludes with his uſual good ſenſe. " Let then Clerkes endyten in Latyn, for they have the propertye of ſcience and the knowinge in that facultye; and lette Frenchmen in theyr Frenche alſo endyte theyr queynt termes, for it is kyndly to theyr mouthes; and let us ſhewe our fantaſyes in ſuche wordes as we lerneden of our dames tonge."

(56) It was neceſſary to qualify the aſſertion, that the Rimers of this period " did not invent or import from abroad any new modes of Verſification," as, in fact, Robert of Brunne (in the paſſage referred to in n. 54.) has mentioned three or four ſorts of verſe, dif-

proved thoſe which were before in uſe. On the contrary, as their works were intended for the

ferent from any which we have hitherto met with, and which appear to have been much cultivated (if not introduced) by the writers who flouriſhed a little before himſelf. He calls them *Couwee*, *Strangere*, *Enterlace*, and *Baſton*. Mr. Bridges, in a ſenſible letter to Thomas Hearne [App. to Pref. to Peter Langt. p. ciii.], pointed out theſe terms as particularly "needing an explanation;" but Thomas choſe rather to ſtuff his book with accounts *of the Nunnery at Little Gidding*, &c. which coſt him only the labour of tranſcribing. There can be little doubt, I think, that the Rimes called *Couwée* and *Enterlacée* were derived from the *Verſus Caudati* and *Interlaqueati* of the Latin Rimers of that age. Though Robert of Brunne in his Prologue profeſſes not to attempt theſe elegancies of compoſition, yet he has intermixed ſeveral paſſages in Rime *Couwée*; [See p. 266. 273, 6, 7, 8, 9, & al.] and almoſt all the latter part of his work from the Conqueſt is written in Rime *Enterlacée*, each couplet riming in the middle as well as at the end. [This was the nature of the *Verſus interlaqueati*, according to the following ſpecimen, MS. *Harl.* 1002.

Plauſus Grecorum | lux cecis et via claudis |
Incola celorum | virgo digniſſima laudis.]

I cannot pretend to define the exact form of the Rime called *Baſton*, but I dare ſay it received its appellation from the Carmelite, *Robert Baſton*, a celebrated Latin Rimer in the reigns of Edward I and II.

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ear more than for the eye, to be recited rather than read, they were apt to be more attentive to their Rimes than to the exactneſs of their Metres, from a preſumption, I ſuppoſe, that the defect, or redundance, of a ſyllable might be eaſily covered in the recitation, eſpecially if accompanied, as it often was, by ſome muſical inſtrument.

§ VI. Such was, in general, the ſtate of Engliſh Poetry at the time when Chaucer probably made his firſt eſſays. The uſe of Rime was eſtabliſhed; not excluſively (for the Author of

[See Tanner, Bibl. Brit. in v. and Hearne's Pref. to Fordun, p. ccxxvi. et ſeq.] His verſes upon the battle of Bannockburn, in 1313, are printed in the Appendix to Fordun, p. 1570. They afford inſtances of all the whimſical combinations of Rimes which can well be conceived to find a place in the Latin heroic metre.

As to Rime *Strangere*, I ſuſpect (upon conſidering the whole paſſage in Robert of Brunne) that it was rather a general name, including all ſorts of *uncommon* Rimes, than appropriated to any particular ſpecies.

Upon the whole, if this account of theſe new modes of Verſification ſhall be allowed to be any thing like the truth, I hope I ſhall be thought juſtified in having added, "that the Art coud not be at all advanced by them."

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the "Viſions of Pierce Ploughman" wrote after the year 1350 (57) without Rime), but very generally; ſo that in this reſpect he had little to

(57) This is plain from fol. 68. edit. 1550. where the year 1350 is named, as a year of great ſcarcity. Indeed, from the mention of the Kitten in the tale of the Rattons, fol. iii. iiii. I ſhould ſuſpect that the author wrote at the very end of the reign of Edward III, when Richard was become heir apparent.

The Viſions *of* (i. e. *concerning*) Pierce Ploughman are generally aſcribed to one *Robert Langland*; but the beſt Mſſ. that I have ſeen, make the Chriſtian name of the author *William*, without mentioning his ſurname. So in Mſ. *Cotton.* Veſp. B. xvi. at the end of p. 1. is this rubric. "Hic incipit ſecundus paſſus de viſione *Willelmi* de Petro Plouhman." And in ver. 5 of p. 2. inſtead of, "*And ſayde*; ſonne, *ſlepeſt thou?*" The Mſ. has, "*And ſayde*; Wille, *ſlepeſt thou?*" See alſo the account of Mſ. *Harl.* 2376. in the Harleian Catalogue.

I cannot help obſerving, that theſe Viſions have been printed from ſo faulty and imperfect a Mſ. that the Author, whoever he was, would find it difficult to recognize his own work. However, the judgement of the learned Doctors, Hickes and Percy, [Gram. A. S. p. 217.—Rel. of Anc. Poet. v. ii. p. 260.] with reſpect to the laws of his verſification, is confirmed by the Mſſ. Each of his verſes is in fact a diſtich, compoſed of two verſes, after the Saxon form, without Rime, and not reducible to any certain Metre. I do not mean to

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do but to imitate his predeceſſors. The Metrical part of our Poetry was capable of more improvement, by the poliſhing of the meaſures already in uſe as well as by the introducing of new modes of verſification; and how far Chaucer actually contributed to the improvement of it, in both or either of theſe particulars, we are now to conſider.

ſay, that a few of his verſes may not be picked out, conſiſting of fourteen and fifteen ſyllables, and reſembling the metre uſed in the *Ormulum*; and there are ſtill more of twelve and thirteen ſyllables, which might paſs for very tolerable Alexandrines: but then, on the other hand, there is a great number of his verſes (warranted for genuine by the beſt Mſſ.) which cannot, by any mode of pronunciation, be extended beyond nine or ten ſyllables; ſo that it is impoſſible to imagine, that his verſe was intended to conſiſt of any determinate number of ſyllables. It is as clear that his Accents, upon which the harmony of modern Rythms depends, are not diſpoſed according to any regular ſyſtem. The firſt diviſion of a verſe is often Trochaic, and the laſt Iambic; and *vice verſâ*. The only rule, which he ſeems really to have preſcribed to himſelf, is what has been taken notice of by his firſt Editor, viz. "to have three wordes at the leaſte in every verſe whiche beginne with ſome one letter." Crowley's Pref. to Edit. 1550.

§ VII. With

§ VII. With reſpect to the regular Metres then in uſe, they may be reduced, I think, to four. Firſt, the long Iambic Metre (58), con-

(58) The moſt perfect example of this metre has been given above, p. 52, from the *Ormulum*. Each verſe is compoſed of fifteen ſyllables, and broken by a *Cæſura* at the eighth, which always terminates a word. The accents are ſo diſpoſed upon the even ſyllables, particularly the eighth and fourteenth, as to produce the true Iambic Cadence.

The learned reader will recollect, that the *Political verſes* (as they are called) of Tzetzes, and others, who wrote when the Greek verſification was become Rythmical inſtead of Metrical, are *chiefly* of this form. [See Du Cange, v. POLITICI VERSUS.] And it is remarkable, that, about the time of our Orm, Ciullo d'Alcamo, a Poet of Sicily, where the Greek was ſtill a living language, [Montf. Palæog. Gr. l. vi.] made uſe of theſe verſes of fifteen ſyllables, intermixed with Hendecaſyllables, in the only production of his which has been preſerved. [Raccolta dell' Allacci, p. 408—16.] The firſt Stanza is quoted by Creſcimbeni, [Iſtor. d. V. P. l. i. p. 3.] who however labours very much to perſuade us that the verſes in queſtion ought not to be conſidered as verſes of fifteen ſyllables, but as containing each of them two verſes, the one of eight and the other of ſeven ſyllables. If this were allowed, the nature of the verſe would not be altered: [See before, p. 67.] but the ſuppoſition is highly im-

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fifting of not more than fifteen, nor leſs than fourteen ſyllables, and broken by a *Cæſura* at

probable, as by that diſtribution there would be three verſes in each Stanza not riming. In what follows, Creſcimbeni ſhews very plainly that he had not adverted to the real nature of Ciullo's meaſure, for he compares it with the noted tetrameter, "Gallias Cæſar ſubegit, Nicomedes Cæſarem," which is a *Trochaic*, whereas theſe verſes of Ciullo are evidently *Iambics*, like thoſe of Orm.

I ſuſpect, that, if we could recover the genuine text of Robert of Glouceſter, he would be found to have written in this Metre. It was uſed by Warner, in his *Albions England* (another Chronicle in verſe) in the latter end of Q. Elizabeth's reign; and Gaſcoigne about the ſame time [*Inſtruction concerning the making of verſe in Eng.* Signature U ii.] ſpeaks of the couplet, conſiſting of one verſe of twelve and another of fourteen ſyllables, as *the commoneſt ſort of verſe* then in uſe. It may be proper to obſerve, that the metre, which Gaſcoigne calls a verſe of fourteen ſyllables, is exactly the ſame with what is called above a verſe of fifteen ſyllables; juſt as the French Alexandrin may be compoſed indifferently of twelve or thirteen ſyllables, and the Italian Hendecaſyllable of ten, eleven, or even twelve. The general rule in all theſe kinds of verſe is, that, when they conſiſt of the greater number of ſyllables, the ſuperfluous ſyllables, as they may be called, are never accented.

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the eighth ſyllable. Secondly, the Alexandrin Metre (59), conſiſting of not more than thirteen

(59) Robert of Brunne, in his tranſlation of *Peter of Langtoft*, ſeems to have uſed the *Alexandrin* verſe in imitation of his Original; but his Metre (at leaſt in Hearne's copy) is frequently defective, eſpecially in the latter part of his work, where he affects to rime at the *Cæſura* as well as at the end of his verſe.

The Alexandrin metre is generally agreed to have been firſt uſed in the *Roman d'Alexandre*, by Lambert li Cors and Alexandre de Bernay, toward the latter end of the twelfth Century. [Du Verdier, Bibl. p. 780. Fauchet, l. ii.] A late French Antiquary (M. L'Eveque de la Ravaliere), in his hiſtory *Des revolutions de la langue Françoiſe*, p. 165. has combated this opinion, upon the authority of ſome Alexandrin verſes, which he has diſcovered, as he ſuppoſes, in the *Roman de Rou*. I ſhall only obſerve, that no ſuch verſes are to be found in a very good Mſ. of the *Roman de Rou*; Bib. *Reg.* 4 C. xi. and I very much ſuſpect that upon an accurate examination they will appear to have been not the work of *Wace*, but of ſome later author. A ſimilar miſtake of an interpolation, or continuation, for the original work has led another very able Antiquary of the ſame nation to place the *Roman de Rou* in the fourteenth Century. [Mem. de l'Acad. des I. & B. L. tom. xv. p. 582.] There can be no doubt, that *Wace* wrote the *Roman de Rou* about the middle of the twelfth Century. See before, n. 47.

They who attend only to the length of the Alexan-

ſyllables,

ſyllables, nor leſs than twelve, with a *Cæſura* at the ſixth. Thirdly, the Octoſyllable Metre; which was in reality the antient Dimeter Iambic. Fourthly, the Stanza of ſix verſes; of which the firſt, ſecond, fourth, and fifth, were in the complete Octoſyllable Metre; and the third and laſt catalectic, i. e. wanting a ſyllable, or even two.

§ VIII. In the firſt of theſe Metres it does not appear that Chaucer ever compoſed at all, (for, I preſume, no one can imagine that he was the author of Gamelyn,) or in the ſecond; and in the fourth we have nothing of his but the Rime of Sire Thopas, which, being intended to ridicule the vulgar Romancers, ſeems to have been purpoſely written in their favourite Metre.

drin verſe, will naturally derive it from the Trimeter Iambic rythms, which were in frequent uſe in the beginning of the twelfth Century. [See Orderic. Vital. l. ii. p. 404. 409, 410. 415, & al.] But when it is conſidered, that the *Cæſura* at the ſixth ſyllable, ſo eſſential to the Alexandrin metre, was hardly ever obſerved in the Trimeter Iambic, it will ſeem more probable, I think, that the inventor of the Alexandrin took for his model, what has been called above, the long Iambic, but, for ſome reaſon or other, retrenched a foot, or two ſyllables, in the firſt hemiſtich.

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In the third, or Octoſyllable Metre (60), he has left ſeveral compoſitions; particularly, "an im-

(60) Though I call this the octoſyllable Metre from what I apprehend to have been its original form, it often conſiſts of nine and ſometimes of ten ſyllables; but the eighth is always the laſt accented ſyllable.

The oldeſt French poems, to the latter end of the twelfth Century, are all in this metre; but upon the invention of the Alexandrin, the octoſyllable verſe ſeems by degrees to have been confined to the ſeveral ſpecies of lighter compoſitions, in which it is ſtill uſed. Here in England, Robert of Brunne, in his Preface to his tranſlation of *Le Brut* [App. to Pref. to Peter Langtoft, p. c.], calls it "*light rime*," in contradiſtinction to "ſtrange rime," of which he has juſt enumerated ſeveral ſorts [See n. 56.]; and ſays, that he wrote in it "for luf of the lewed man:" and Chaucer himſelf ſpeaks of it in nearly the ſame terms in the beginning of the third book of the *Houſe of Fame*,

"God of ſcience and of light,
Apollo, thurgh thy grete might
This little laſt book now thou gye;
Not that I will for mayſtrye
Here art potential be ſhewde;
But, for the ryme is *light and lewde*,
Yet make it ſomewhat agreable,
Though ſome verſe fayle in a ſyllable."

The learned Editor of a part of the Canterbury Tales [London, 1737, 8vo.] has quoted this paſſage perfect

perfect Tranſlation of the *Roman de la Roſe*," which was, probably, one of his earlieſt per-

[Pref. p. xxv.] as proving, "by Chaucer's own confeſſion, that he did not write in equal meaſure."

It certainly proves, that he did not write in equal meaſure *in this particular poem* of the Houſe of Fame; but it proves alſo, that he knew well what the laws of meaſure were, and that he thought that any deviation from them required an apology. Is it juſt to conclude, becauſe Chaucer has owned a neglect of thoſe laws in one work, written in light metre, and in which he formally diſclaims any exertion of art [ver. 4, 5.], that therefore he has been equally negligent of them in his other works, written in the graveſt metre, and in which he may reaſonably be ſuppoſed to have employed his utmoſt ſkill of verſification? In the Troilus, for inſtance [B. v.], he has a ſolemn prayer, "that none miſwrite, or *miſmetre* his book." Can we ſuppoſe that it was not originally written in Metre?—But I ſhall not enter any further into the general argument concerning Chaucer's verſification, which will more properly be diſcuſſed in the text. My buſineſs here was only to prevent the reader from coming to the queſtion with a preconceived opinion (upon the authority of the learned Editor abovementioned) that "Chaucer himſelf," in this paſſage of the Houſe of Fame, "has put the matter out of diſpute."

To return again to the octoſyllable Metre. Its conſtitution is ſuch, that the firſt ſyllable may often be dropped without much prejudice to the harmony of the

formances; "the Houſe of Fame;" "the Dethe

verſe; and as far as I have obſerved, that is the ſyllable in which Chaucer's verſes of this kind generally fail. We have an inſtance in the firſt line of the paſſage quoted above—

God of ſcience and of light—

ſounds as well (to my ear at leaſt) as—

Thou God of ſcience and of light—

according to Mr. Urry's correction. The reaſon, I apprehend, is, that the meaſure, though of another ſort, is ſtill regular: inſtead of a Dimeter Iambic, it is a Dimeter Trochaic Catalectic.

But no ſuch liberty can be taken in the Heroic metre without totally deſtroying its harmony; and therefore when the abovementioned learned Editor ſays [Pref. p. xxvi.], that the numbers of Chaucer "are always muſical, whether they want or exceed their complement," I doubt his partiality for his author has carried him too far. I have no conception myſelf that an heroic verſe, which wants a ſyllable of its complement, can be muſical, or even tolerable. The line which he has quoted from the Knightes Tale [ver. 1228 of this Edition],

Not in purgatory but in helle—

however you manage it; (whether you make a pauſe; or give two times to the firſt ſyllable, as he rather adviſes;)—can never paſs for a verſe of any form. Nor did Chaucer intend that it ſhould. He wrote (according to the beſt Mſſ.)—

Not *only* in purgatory but in helle.

of

of the Ducheſſe Blanche," and a poem called his "Dreme:" upon all which it will be ſufficient here to obſerve in general, that, if he had given no other proofs of his poetical faculty, theſe alone muſt have ſecured to him the preeminence, above all his predeceſſors and contemporaries, in point of Verſification.

§ IX. But by far the moſt conſiderable part of Chaucer's works is written in that kind of Metre which we now call the Heroic (61),

(61) The Heroic Metre with us, as with the Italians, is of the Iambic form, and conſiſts of ten, eleven, or twelve ſyllables; the tenth, however, being in all caſes the laſt accented ſyllable. The French have the ſame Metre; but with them it can ſcarce contain more than eleven ſyllables, as their language has few (if any) words, in which the accent is laid upon the Antepenultima. Though we have a great number of ſuch words, we ſeldom uſe the verſe of twelve ſyllables. The extraordinary difficulty of riming with three ſyllables is a ſufficient reaſon for excluding it from all works which are written in Rime, and in Blank metre the two unaccented ſyllables at the end make the cloſe of the verſe heavy and languid. Milton, for the ſake of variety of meaſure, has inſerted a very few of theſe verſes, which the Italians call *Sdrucciolí*, in his heroic poems; but they are more commonly and, I think, more properly employed in Dramatic compoſitions,

either in diſtichs or in Stanzas; and as I have not been able to diſcover any inſtance of this metre being uſed by any Engliſh poet before him, I am much inclined to ſuppoſe that he was the firſt introducer of it into our language. It had long been practiſed in France, in the Northern as well as the Southern provinces; and in Italy, within the laſt fifty years before Chaucer wrote, it had been cultivated with the greateſt aſſiduity and ſucceſs, in preference to every other metre, by Dante, Petrarch, and Boccace. When we reflect that two of Chaucer's juvenile productions, the Palamon and Arcite, and the Troilus, were in a manner tranſlated from the *Theſeida* and the *Filoſtrato*

where a continued ſtatelineſs of numbers is leſs requiſite.

The generical name for this Metre in Italy is *Endecaſyllabo*; and the verſes of ten and twelve ſyllables are diſtinguiſhed by additions; the former being called *Endecaſyllabo tronco*, and the latter *Endecaſyllabo ſdrucciolo*. This proves, I think, that the verſe of eleven ſyllables was the primitive metre, and principally uſed, as it ſtill is, in Italy; and it will appear hereafter, if I am not miſtaken, that the greateſt part of Chaucer's heroic verſes, when properly written and pronounced, are in this meaſure.

of

of Boccace (62), both written in the common Italian hendecaſyllable verſe, it cannot but ap-

(62) It is ſo little a while ſince the world has been informed, that the Palamon and Arcite of Chaucer was taken from the *Theſeida* of Boccace, that it would not have been ſurprizing if another century had elapſed without our knowing that our countryman had alſo borrowed his Troilus from the *Filoſtrato* of the ſame author; as the *Filoſtrato* is more ſcarce, and much leſs famous, even in Italy, than the *Theſeida*. The firſt ſuſpicion which I entertained of this theft was from reading the title of the *Filoſtrato* at large, in *Saxii* Hiſt. Lit. Typog. Mediolan. *ad an.* 1498; and I afterwards found, in Montfaucon's Bibl. Mſſ. t. ii. p. 793. among the King of France's Mſſ. one with this title, "*Philoſtrato, dell' amoroſe fatiche di Troilo per Gio. Boccaccio.*" [See alſo Quadrio, t. vi. p. 473.] I had juſt employed a perſon to procure me ſome account of this Mſ. from Paris, when I had the good fortune to meet with a printed copy in the very curious Collection of the Reverend Mr. Crofts. The title is, "Il Fyloſtrato, che tracta de lo innamoramento de Troyló e Gryſeida: et de molte altre infinite battaglie. Impreſſo nella inclita cita de Milano per magiſtro Uldericho Scinzenzeler nell anno M. cccc lxxxxviii. a di xxvii di meſe de Septembre, in 4°." By the favour of the learned owner (who is as free in the communication, as he has been zealous in the collection, of his literary treaſures) I had ſoon an opportunity of ſatisfying myſelf, that Chaucer was to the full as much

pear extremely probable that his metre alſo was copied from the ſame original; and yet I cannot find that the form of his Stanza in the Troilus (conſiſting of ſeven verſes) was ever uſed by Boccace, though it is to be met with among the poems of the King of Navarre, and of the *Provençal* Rimers (63). Whichever he

obliged to Boccace in his Troilus, as in his Knightes Tale.

The doubts which Quadrio mentions [t. vi. p. 474.], whether the *Filoſtrato* was really a work of Boccace, are ſufficiently anſwered (as he obſerves) by the concurring teſtimony of ſeveral antient Mſſ. which expreſsly name him as the author. And it may be remarked, that Boccace himſelf, in his Decameron, has made the ſame honourable mention of this Poem as of the *Theſeida*; though without acknowledging either for his own. In the introduction to the Sixth Day, he ſays, that "Dioneo inſieme con Lauretta *di Troilo et di Criſeida* cominciarono cantare," juſt as afterwards, in the concluſion of the Seventh Day, we are told, that the ſame "Dioneo et la Fiammetta gran pezza cantarono inſieme *d'Arcita et di Palemone*."

(63) See *Poeſies du Roi de Navarre*, Chanſ. xvi, xviii. xxvii, xxxiii. lviii. The only difference is, that the two laſt verſes, which in Chaucer's Stanza form a diſtinct couplet, are made by Thibaut to rime with the firſt and third. In a Mſ. of Provençal poetry (in the Collection of the Reverend Mr. Crofts), I find one

ſhall

ſhall be ſuppoſed to have followed, whether the French or Italians, it is certain that he coud not want in either language a number of models of correct and harmonious verſification; and

piece by Folket de Marſeilles (who died about 1213), in which the Stanza is formed exactly agreeable to Chaucer's.

This Stanza of ſeven verſes, being firſt introduced, I apprehend, by Chaucer, was long the favourite meaſure of the Poets who ſucceeded him. In the time of Gaſcoigne it had acquired the name of *Rithme royall*; *and ſurely* (ſays he) *it is a royall kinde of verſe ſerving beſt for grave diſcourſes*. [Inſtruction concerning the making of verſe. Sign. U. 1. b.] Rowley, who wrote in the reigns of Henry VI and Edward IV, with an uncommon harmony of numbers, has made the laſt verſe of this Stanza an Alexandrin; and ſo has Milton in ſome of his juvenile compoſitions.

As the *Theſeida* and the *Filoſtrato* of Boccace are both written in the Octave Stanza, of which he is often, though improperly, called the inventor [ſee Paſquier, *Recherches*, l. vii. c. 3.] it ſeems extraordinary that Chaucer ſhould never have adopted that Stanza. Even when he uſes a Stanza of eight verſes (as in the Monkes Tale), it is conſtituted very differently from the Italian Octave. I obſerve, by the way, that Chaucer's Stanza of eight verſes, with the addition of an Alexandrin, is the Stanza in which Spenſer has compoſed his *Faery Queen*.

the only queſtion will be, whether he had abi-lity and induſtry enough to imitate that part of their excellency.

§ X. In diſcuſſing this queſtion we ſhould always have in mind, that the correctneſs and harmony of an Engliſh verſe depends entirely upon its being compoſed of a certain number of ſyllables, and its having the accents of thoſe ſyl-lables properly placed. In order therefore to form any judgement of the Verſification of Chaucer, it is neceſſary that we ſhould know the ſyllabical value (if I may uſe the expreſſion) of his words, and the accentual value of his ſyl-lables, as they were commonly pronounced (64) in his time; for without that knowledge, it is

(64) Monſ. L'Eveque de la Ravaliere, in his Diſ-courſe *de l'ancienneté des Chanſons Françoiſes*, prefixed to the *Poëſies du Roi de Navarre*, has the ſame obſervation with reſpect to the old French poets. *Leur Poëſie* (ſays he, p. 227.) *marque combien ils reſpectoient cette régle* [of exact riming]; *mais pour en juger aujourd'hui*, ainſi que de la meſure de leurs Vers, *il faut prononcer les mots comme eux*:—He is vindicating the antient French bards from an unjuſt and ignorant cenſure of Boileau, in his *Art Poet.* Chant. i. So that, it ſhould ſeem, a great Poet is not of courſe a judicious Antiquary. See above, n. 4. a cenſure of Chaucer's verſe by our Dryden, who was certainly a *great Poet*.

not

not more probable that we ſhould determine juſtly upon the exactneſs of his metres, than that we ſhould be able to caſt up rightly an account ſtated in coins of a former age, of whoſe current rates and denominations we are totally ignorant.

§ XI. Let us conſider a moment, how a ſenſible critic in the Auguſtan age would have proceeded, if called upon to examine a work of Ennius (65). When he found that a great proportion of the verſes were ſtrictly conformable to the ordinary rules of Metre, he would,

(65) Though Ennius died not an hundred and fifty years before what may be called the age of Auguſtus, his language and verſification are ſo different from thoſe of Ovid (for inſtance), that I much queſtion whether his poems were better reliſhed, or even underſtood, by the vulgar Romans in that age, than the works of Chaucer are now by the generality of readers. However a great many of his verſes are as ſmoothly turned as thoſe of Ovid himſelf, and it is well known, that Virgil has not ſcrupled to incorporate ſeveral of them into his divine Æneid. At the ſame time, whoever caſts an eye over the Fragments of his Annals, as collected by Columna, Heſſelius, and others, will find frequent examples of all the ſeeming irregularities alluded to in the text.

probably,

probably, not ſcruple to conclude that ſuch a conformity muſt have been produced by art and deſign, and not by mere chance. On the other hand, when he found, that in ſome verſes the number of feet, to appearance, was either deficient or redundant; that in others the feet were ſeemingly compoſed of too few or too many ſyllables, of ſhort ſyllables in the place of long or of long in the place of ſhort; he would not, I think, immediately condemn the old Bard, as having all at once forgotten the fundamental principles of his art, or as having wilfully or negligently deviated from them. He would firſt, I preſume, enquire, whether all theſe irregularities were in the genuine text of his author, or only the miſtakes of Copyiſts: he would enquire further, by comparing the genuine text with other contemporary writings and monuments, whether many things, which appeared irregular, were not in truth ſufficiently regular, either juſtified by the conſtant practice, or excuſed by the allowed licence of the age; where authority failed, he would have recourſe (but ſoberly) to etymology and analogy; and if after all a few paſſages remained, not reducible to the ſtrict laws of Metre by any of the methods above-mentioned,

mentioned, if he were really (as I have ſuppoſed him) a ſenſible critic, he would be apt rather to expect patiently the ſolution of his difficulties from more correct manuſcripts, or a more complete theory of his author's verſification, than to cut the knot, by deciding peremptorily, that the work was compoſed without any regard to metrical rules.

§ XII. I beg leave to purſue the ſame courſe with reſpect to Chaucer. The great number of verſes, ſounding complete even to our ears, which is to be found in all the leaſt corrected copies of his works, authorizes us to conclude, that he was not ignorant of the laws of metre. Upon this concluſion it is impoſſible not to ground a ſtrong preſumption, that he intended to obſerve the ſame laws in the many other verſes which ſeem to us irregular; and if this was really his intention, what reaſon can be aſſigned ſufficient to account for his having failed ſo groſsly and repeatedly, as is generally ſuppoſed, in an operation, which every Ballad-monger in our days, man, woman, or child, is known to perform with the moſt unerring exactneſs, and without any extraordinary fatigue?

§ XIII. The

§ XIII. The offences againſt metre in an Engliſh verſe, as has partly been obſerved before, muſt ariſe either from a Superfluity or Deficiency of ſyllables, or from the Accents being improperly placed.

§ XIV. With reſpect to the firſt ſpecies of irregularity, I have not taken notice of any Superfluities in Chaucer's verſes, but what may be reduced to juſt meaſure by the uſual practices (66) of even modern Poets. And this, by

(66) It is unneceſſary to trouble the Reader with an enumeration of Syncope, Apoſtrophus, Synecphoneſis, &c.

Quicquid habent telorum armamentaria vatum.

They may all, I think, be comprehended in our language under this one general principle, that an Engliſh verſe, though chiefly compoſed of feet of two ſyllables, is capable of receiving feet of three ſyllables in every part of it, provided only one of the three ſyllables be accented.

In ſhort, whoever can taſte the metrical harmony of the following lines of Milton, will not be embarraſſed how to diſpoſe of the (ſeemingly) ſuperfluous ſyllables, which he may meet with in Chaucer.

P. L. ii. 123. Ominous | conjecture on the whole ſucceſs.

302. A pil | lar of ſtate |; deep on his front engraven —

the

the way, is a ſtrong proof of his real attention to metrical rules; for otherwiſe, if he had written without any reſtraint of that kind, a certain proportion of his deviations from meaſure muſt, in all probability, have been on the ſide of exceſs.

§ XV. But a great number of Chaucer's verſes labour under an apparent Deficiency of a ſyllable, or two. In ſome of theſe perhaps the defect may ſtill be ſupplied from Mſſ.: but for the greateſt part I am perſuaded no ſuch aſſiſtance is to be expected (67); and therefore,

ii. 658. Celeſtial ſpir | its in bón | dage, nor the abyſs —

v. 495. No inconvenient di | et, nor tóo | light fare.

vii. 122. Things not revealed, which the inviſ|ible Kíng —

(67) I would not be thought to undervalue the Mſſ. which I have not ſeen, or to diſcourage thoſe who may have inclination and opportunity to conſult them. I only mean to ſay, that, where the text is ſupported (as it generally is in this Edition) by the concurrence of two or three good Mſſ. and the ſenſe is clear and complete, we may ſafely conſider it as tolerably correct. In the courſe of the Notes, I ſhall have occaſion to point out ſeveral paſſages, in which either the diſagreement of the good Mſſ. or the obſcurity of their read-

ſuppoſing

ſuppoſing the text in theſe caſes to be correct, it is worth conſidering whether the verſe alſo may not be made correct, by adopting in certain words a pronunciation, different indeed from modern practice, but which, we have reaſon to believe, was uſed by the author himſelf.

For inſtance, in the Genitive caſe Singular and the Plural Number of Nouns (which, as has been remarked above, in the time of Chaucer had the ſame expreſſion), there can be no doubt that ſuch words as, *ſhoures*, ver. 1. *croppes*, ver. 7. *ſhires*, ver. 15. *lordes*, ver. 47, &c. were regularly pronounced as conſiſting of two ſyllables. Whenever they are uſed as Monoſyllables, it muſt be conſidered as a Poetical Licence, warranted however even then (as we may preſume fromthe natural progreſs of our language) by the practice of inaccurate ſpeakers in common converſation.

In like manner, we may be ſure that *ed*, the regular termination of the Paſt Tenſe and its Participle, made, or contributed to make, a ſecond ſyllable in the words, *perced*, ver. 2. *bathed*,

ings, makes a further enquiry abſolutely neceſſary in order to ſettle the text.

ver.

ver. 3. *loved*, ver. 45. *wered*, ver. 75, &c. (68). The firſt ſtep toward reducing words of this

(68) It appears from the Preface to the laſt Edition of Chaucer's Works, Lond. 1721, that Mr. Urry, the undertaker of that Edition, had the ſame opinion with reſpect to the pronunciation of the final ſyllables in this and the laſt mentioned inſtance; and that it was his intention to diſtinguiſh thoſe ſyllables, *whenever they were to be pronounced*, by printing them with an *i*, inſtead of an *e*; as, *ſhouris*, *ſhiris*, *percid*, *lovid*, &c. As ſuch a diſtinction is entirely unſupported by the MſS. and muſt neceſſarily very much disfigure the orthography of the language, I cannot think that an Editor has a right to introduce it upon ever ſo plauſible a pretence. A ſhorter and (in my opinion) a leſs exceptionable method would have been to have diſtinguiſhed the ſyllables of this ſort, *whenever they were to be contracted*, by adding a ſign of Syncope, thus; *ſhoure's*, *ſhire's*, *peree'd*, *love'd*. But after all a reader, who cannot perform ſuch operations for himſelf, had better not trouble his head about the Verſification of Chaucer.

Mr. Urry had alſo diſcovered, that the final *e* (of which I ſhall treat more at large in the next Section) often made a ſyllable in Chaucer's verſe; and (according to the Preface quoted above) he "always marked with an accent, when he judged it neceſſary to pronounce it; as, ſwetè, halvè, ſmalè, ver, 5, 8, 9." I have the ſame objection to this mark that I have to innovations in orthography, and beſides, that it would form

form to Monoſyllables ſeems to have been to ſhorten the laſt ſyllable, either by tranſpoſing the final letters, as in—*wolde*, ver. 144. *ſayde*, ver. 763, &c. or by throwing away the *d*, as in—*coſte*, ver. 1916. *caſte*, ver. 2083, &c. In both theſe caſes the words ſtill remained of two ſyllables, the final *e* being ſounded as an *e* feminine; but they were prepared to loſe their laſt ſyllable by the eaſy licence of changing an *e* feminine into an *e* mute, or of dropping it entirely, according to the modern practice.

§ XVI. But nothing will be found of ſuch extenſive uſe for ſupplying the deficiencies of Chaucer's metre as the pronunciation of the *e* feminine; and as that pronunciation has been for a long time totally antiquated, it may be proper here to ſuggeſt ſome reaſons for believing (independently of any arguments to be drawn from the practice of Chaucer himſelf) that the final *e* in our antient language was very ge-

be apt to miſlead the ignorant reader (for whom only it can be intended), by making him ſuppoſe that the *e* ſo marked was really to be accented, whereas the true *e* feminine is always to be pronounced with an obſcure evaneſcent ſound, and is incapable of bearing any ſtreſs or accent.

nerally

nerally pronounced, as the *e* feminine is at this day by the French.

With reſpect to words imported directly from France, it is certainly quite natural to ſuppoſe, that, for ſome time, they retained their native pronunciation; whether they were Nouns ſubſtantive, as, *hoſte*, ver. 753. *face*, ver. 1580. &c.—or Adjectives, as, *large*, ver. 755. *ſtrange*, ver. 13. &c.—or Verbs, as, *grante*, ver. 12756. *preche*, ver. 12327. &c. and it cannot be doubted, that in theſe and other ſimilar words in the French language, the final *e* was always pronounced, as it ſtill is, ſo as to make them diſſyllables.

We have not indeed ſo clear a proof of the original pronunciation of the Saxon part (69) of

(69) This is owing to the Saxons not having left us any metrical compoſitions, as has been obſerved before, p. 47. Hickes complains [Gr. A. S. c. xxiii. § 7.], "that it is difficult to know of how many ſyllables a Saxon verſe ſometimes conſiſts, for this reaſon among others, *quod non conſtat quomodo voces in* e *fœminino vel obſcuro terminatæ pronuntiandæ ſunt in carmine.*" He might (perhaps with more propriety) have complained, that it is difficult to know how words ending in *e* feminine are to be pronounced in a Saxon verſe, becauſe it is uncertain of how many ſyllables any of their verſes

our language; but we know, from general obſervation, that all changes of pronunciation are uſually made by ſmall degrees; and therefore, when we find that a great number of thoſe words, which in Chaucer's time ended in *e*, originally ended in *a*, we may reaſonably preſume, that our anceſtors firſt paſſed from the broader ſound of *a* to the thinner ſound of *e* feminine, and not at once from *a* to *e* mute. Beſides, if the final *e* in ſuch words was not pronounced, why was it added? From the time that it has confeſſedly ceaſed to be pronounced it has been gradually omitted in them, except where it may be ſuppoſed of uſe to lengthen

conſiſted. I have mentioned in the text two caſes of words abbreviated, in which I think we might conclude from general reaſoning that the final *e* was pronounced. As this Theory, with reſpect to theſe words, is entirely confirmed by the practice of Orm (the moſt authentic metrical compoſer that we have in our antient language) it would not perhaps be unreaſonable to infer, that the practice of Orm, in other words of Saxon original, in which the final *e* is pronounced, is conſonant to the old Saxon uſage. However that may be, the practice of Orm muſt certainly be admitted to prove, that ſuch a pronunciation prevailed at leaſt 150 years before Chaucer.

or

or ſoften (70) the preceding ſyllable, as in—*hope*, *name*, &c. But according to the ancient orthography it terminates many words of Saxon original, where it cannot have been added for any ſuch purpoſe, as, *herte*, *childe*, *olde*, *wilde*, &c. In theſe therefore we muſt ſuppoſe that it was pronounced as an *e* feminine, and made part of a ſecond ſyllable; and ſo, by a parity of reaſon, in all others, in which, as in theſe, it appears to have been ſubſtituted for the Saxon *a*.

Upon the ſame grounds we may preſume, that in words terminated, according to the Saxon form, in *en*, ſuch as the Infinitive modes and Plural numbers of Verbs, and a great variety of Adverbs and Prepoſitions, the *n* only

(70) In moſt of the words in which the final *e* has been omitted, its uſe in lengthening or ſoftening the preceding ſyllable has been ſupplied by an alteration in the Orthography of that Syllable. Thus, in—*grete*, *mete*, *ſtele*, *rede*, *dere*,— in which the firſt *e* was originally long, as cloſing a ſyllable, it has (ſince they have been pronounced as Monoſyllables) been changed either into *ea*, as in—*great*, *meat*, *ſteal*, *read*, *dear*; or into *ee*, as in—*greet*, *meet*, *ſteel*, *reed*, *deer*. In like manner the *o* in—*bote*, *fole*, *dore*, *gode*, *mone*, has been changed either into *oa*, as in—*boat*, *foal*; or into *oo*, as in—*door*, *good*, *moon*.

was at firſt thrown away, and the *e*, which then became final, continued for a long time to be pronounced as well as written.

Theſe conſiderations ſeem ſufficient to make us believe, that the pronuntiation of the *e* feminine is founded on the very nature of both the French and Saxon parts of our language; and therefore, though we may not be able to trace the reaſons of that pronuntiation in all caſes ſo plainly as in thoſe which have been juſt mentioned, we may ſafely, I think, conclude with the learned Wallis (71), that what is ge-

(71) Gram. Ling. Ang. c. i. § 2. "Originem vero hujus *e* muti, nequis miretur unde devenerit, hanc eſſe judico: Nempe, quod antiquitus pronunciatum fuerit, ſed obſcuro ſono, ſicut Gallorum *e* fœmininum." He afterwards adds: "Certiſſimum autem hujus rei indicium eſt ex antiquis Poetis petendum; apud quos reperitur illud *e* promiſcuè vel conſtituere vel non conſtituere novam Syllabam, prout ratio carminis poſtulaverit." So that, according to this judicious writer, (who has confeſſedly ſearched much deeper into the formation of vocal ſounds in general, and the pronunciation of the Engliſh language in particular, than any of our other Grammarians,) I might have aſſumed, as certain, the point, which I have been labouring in the text (by arguments drawn from reaſon and analogy) to render probable.

nerally

nerally conſidered as an *e* mute in our lan-

There is much more to this purpoſe in Wallis, *loc. cit.* which I ſhould tranſcribe, if I did not ſuppoſe that his book is in the hands of every one, who is likely to be curious upon this ſubject. I will only take notice of one paſſage which may be wreſted to his diſadvantage. From conſidering the gradual extinction of the *e* feminine in our language, and obſerving that the French, with whom he converſed, very often ſuppreſſed it in their common ſpeech, he has been led to predict, that the pronunciation of it would *perhaps ſhortly* be diſuſed among them as among ourſelves. The prediction has certainly failed; but, notwithſtanding, I will venture to ſay, that, at the time when it was made, it was not unworthy of Walliſes ſagacity. Unluckily for its ſucceſs, a number of eminent writers happened, at that very time, to be growing up in France, whoſe works, having ſince been received as ſtandards of ſtyle, muſt probably fix for many centuries the antient uſage of the *e* feminine in Poetry, and of courſe give a conſiderable check to the natural progreſs of the language. If the age of Edward III had been as favourable to Letters as that of Louis XIV; if Chaucer and his contemporary Poets had acquired the ſame authority here, that Corneille, Moliere, Racine, and Boileau, have obtained in France; if their works had been publiſhed by themſelves, and perpetuated in a genuine ſtate by printing; I think it probable, that the *e* feminine would ſtill have preſerved its place in our Poetical language at leaſt, and certainly without any prejudice to the ſmoothneſs of our verſification.

guage, either at the end or in the middle of words (72), was antiently pronounced, but obſcurely, like the *e* feminine of the French.

§ XVII. The third kind of irregularity, to which an Engliſh verſe is liable, is from the Accents being miſplaced. The reſtoring of Chaucer's words to their juſt number of ſyl-

(72) The reaſoning in the text concerning the final *e* is equally applicable to the ſame vowel in the middle of words. Indeed (as Wallis has obſerved, *loc. cit.*) "vix uſpiam in medio dictionis reperitur *e* mutum, quod non ab origine fuerit finale." If therefore it was pronounced while final, it would probably continue to be pronounced notwithſtanding the addition of a ſyllable. If it was pronounced in *ſwete*, *trewe*, *large*, *riche*, it would be pronounced in *ſwetely*, *trewely*, *largely*, *richely*. [See ver. 123 and 3219, ver. 775 and 3692, ver. 2740 and 3034, ver. 1014 and 1913.] In another very numerous ſet of words (French Verbals ending in *ment)* the pronunciation of this middle *e* is countenanced, not only by analogy, but alſo by the ſtill ſubſiſting practice in the French language. So Chaucer certainly pronounced the words, *jugement*, ver. 780. 807. 820. *commandement*, ver. 2871. 2981. *amendement*, ver. 4183. *pavement*, *aviſement*, ver. 4505, 6. Even Spenſer in the ſame Canto (the 8th of B. v.) uſes *attonement* and *avengement*, as words of four ſyllables; [St. 21. 8.—30. 5.] and Wallis takes notice that the middle *e* in *commandement* was pronounced in his time.

lables;

lables, by the methods which have been pointed out above, will often be of ſignal ſervice in reſtoring his accents alſo to their proper places; but further, in many words, we muſt be cautious of concluding too haſtily that Chaucer accented the ſame ſyllables that we do. On the contrary, I am perſuaded that in his French words he moſt commonly laid his accent according to the French cuſtom (upon the *laſt* ſyllable, or the *laſt but one* in words ending in *e* feminine), which, as is well known, is the very reverſe of our practice. Thus in ver. 3. he uſes *licoúr* for *líquour*; ver. 11. *coráges* for *coúrages*; ver. 22. again, *corage* for *coúrage*; ver. 37. *reſón* for *réaſon*; ver. 77. *viáge* for *vóyage*; ver. 109,10. *viſáge—uſage* for *víſage*, *úſage*; ver. 140. *manére* for *mánner*; ver. 186. *laboúre* for *lábour*; ver. 204. *prelát* for *prélate*; ver. 211. *langáge* for *lánguage*; ver. 212. *mariáge* for *márriage*; ver. 216. *contrée* for *coúntry*; and ſo through the whole work.

In the ſame manner he accents the laſt Syllable of the Participle Preſent, as, ver. 885, 6. *wedding—coming* for *wédding—cóming*; ver. 903. *living* for *líving*; ver. 907, 8. *coming—crying* for *cóming—crying*; ver. 998. *brenning* for

brénning, &c. and as he does this in words of Saxon as well as of French growth, I ſhould ſuppoſe that the old Participle of the preſent tenſe, ending in *and*, was originally accented upon that ſyllable, as it certainly continued to be by the Scottiſh Poets a long time after Chaucer. See Bp. Douglas, Virg. p. 18. ver. 18. Spryngánd; ver. 51. Beránd; p. 27. ver. 49. Fleánd; p. 29. ver. 10. Seánd.

Theſe inſtances are all taken from the Riming ſyllables (where a ſtrong accent is indiſpenſably neceſſary) in order to prove beyond contradiction, that Chaucer frequently accented his words in the French manner. But if he followed this practice at the end of his verſes, it is more than probable that he did the ſame in the middle, whenever it gave a more harmonious flow to his metre; and therefore in ver. 4. inſtead of *vértue*, I ſuppoſe he pronounced, *vertúe*; in ver. 11. inſtead of *náture*, *natúre*; in ver. 25. inſtead of *avénture*, *aventúre*; in ver. 46. inſtead of *hónour*, *honoúr*, &c.

It may be proper however to obſerve, that we are not to expect from Chaucer that regularity in the diſpoſition of his accents, which the practice of our greateſt Poets in the laſt

and

and the preſent century has taught us to conſider as eſſential to harmonious (73) verſification. None of his maſters, either French or Italian, had ſet him a pattern of exactneſs (74) in this

(73) It is agreed, I believe, that, in our Heroic Metre, thoſe Verſes (conſidered ſingly) are the moſt harmonious, in which the Accents fall upon the even Syllables; but it has never (that I know) been defined, how far a verſe may vary from this its moſt perfect form, and yet remain a verſe. On the *tenth* (or rimning) ſyllable a ſtrong Accent is in all caſes indiſpenſably required: and in order to make the line tolerably harmonious, it ſeems neceſſary that at leaſt *two more* of the *even* ſyllables ſhould be accented, the *fourth* being (almoſt always) one of them. Milton however has not ſubjected his verſe even to theſe rules; and particularly (either by negligence or deſign) he has frequently put an unaccented ſyllable in the *fourth* place. See P. L. b. iii. 36. 586. b. v. 413. 750. 874.

(74) It has been ſuggeſted above, that Chaucer probably copied his Heroic Metre from Boccace. But neither Boccace nor any of the older Italian Poets are exact in the diſpoſition of their accents. Though their Hendecaſyllable Metre is allowed by the beſt Critics to be derived from the Trimeter Iambic Catalectic, the perfection of it has never been determined (like that of our Heroic Metre) to conſiſt in the conformity of its Accents to the pure Iambic meaſure. [Quadrio, L. ii. Diſt. iii. c. iv. Part. i.] Nor does the King of reſpect;

reſpect; and it is rather ſurprizing, that, without rule or example to guide him, he has ſo ſeldom failed to place his accents in ſuch a manner, as to produce the cadence beſt ſuited to the nature of his verſe.

§ XVIII. I ſhall conclude this long and (I fear) tedious Eſſay, with a Grammatical and Metrical Analyſis of the firſt eighteen lines of the Canterbury Tales. This will afford me an opportunity of illuſtrating at once a conſiderable part of that Theory, which I have ventured to propoſe in the preceding pages, with regard to the Language and Verſification of Chaucer. The remainder I ſhall take occaſion to explain in a few notes upon particular paſſages.

Nvarre always diſpoſe his Accents more agreeably to our preſent notions. It is probable, I think, that ſome fundamental differences in the three languages may have led each of the three nations to prefer a different form of conſtructing the ſame kind of verſe.

THE BEGINNING OF THE CANTERBURY TALES.

I. [1] *Whánne* that April with his [2] *ſhoúres* [3] *ſóte*

I. 2. *Whanne*, SAX. Hpænne, is ſo ſeldom uſed as a *Diſſyllable* by Chaucer, that for ſome time I had great doubts about the true reading of this line. I now believe that it is right, as here printed, and that the

II. The droúghte of Márch hath [1] *pérced* tó the
[2] *róte*,
III. And [1] *báthed* évery véine in [2] *ſwíche* [3] *licoúr*,
IV. Of whíche [1] *vertúe* engéndred ís the floúr;
V. Whan Zéphirús eke wíth his [1] *ſóte* bréthe
VI. [1] *Enſpíred* háth in évery hólt and héthe

ſame word is to be pronounced as a *Diſſyllable* in ver. 703.

But with theſe relikes *whanne* that he fond—

Thanne, a word of the ſame form, occurs more frequently as a *Diſſyllable*. See ver. 12260. 12506. 12721. 13924. 15282.

2. *Shoures*, Diſ. *Plural number*. See above, p. 94.—3. *Sote*. See ver. V.

II. 1. *Perced*, Diſ. *Participle of the Paſt Time*. See above, p. 94.—2. *Rote*; root.

III. 1. *Bathed*, Diſ. See II. 1.—2. *Swiche*, ſuch; from *Swilke*, Sax.—3. *licoúr*, Fr. has the accent upon the *laſt* ſyllable, after the French mode.

IV. 1. *Vertúe*, Fr. may be accented in the ſame manner. There is another way of preſerving the harmony of this verſe, by making *whiche* (from *whilke*, Sax.) a *Diſſyllable*. See ver. 1014. 3921. 5488. 6537. *Vertue* may then be pronounced, as it is now, with the accent on the *firſt*; the ſecond ſyllable being incorporated with the firſt of *engendred*.

V. 1. *Sote*, *ſwote*, *ſwete*; ſweet, Diſ. See ver. 3219. 3699. 3724. 3765. 3790.

VI. 1. *Enſpired*, Triſ. *Part. of Paſt Time*.

VII. The

VII. The téndre [1] *cróppes*, and the [2] *yónge* ſónne,
VIII. Háth in the Rám his [1] *hálfe* coúrs [2] *yrónne*,
IX. And [1] *ſmále* [2] *foúles* [3] *máken* mélodíe,
X. That [1] *ſlépen* [2] *álle* níght with ópen eye,
XI. So príketh [1] *hém* [2] *natúre* in [3] *hír* [4] *coráges*;

VII. 1. *Croppes*, Diſ. *Pl. N.* as *ſhoures*. I. 2.—2. *Yonge*, Diſ. See ver. 213. 666. 1013. 3233, 73. It is uſed as a *Diſſyllable* in the *Ormulum*. Col. 230.

That wás god bíſne fúl i wís till úre *yúnge* génge.

Stronge and *Longe* are pronounced in the ſame manner. See ver. 2375. 2640, 6. 3069. 3438. 3682.

VIII. 1. *Halfe*, or *Halve*, Diſ. The orignal word is *Halfen*. So *Selve*, from *Selfen*, is a *Diſſyllable*, ver. 2862. 4535.

2. *Yronne*; Run. *Part. of the Paſt Time*, with the Saxon prepoſitive particle ȝé, which in the Mſſ. of Chaucer is univerſally expreſſed by *y*, or *i*. In this Edition, for the ſake of perſpicuity, *y* only is uſed.

IX. 1. *Smale*, Diſ. See ver. 146. 2078. 6897. 10207.—2. *Foules*, Diſ. as *Shoures*. I. 2.—3. *Maken*; make. *Plural Number of the Preſent Tenſe*. See above, p. 36.

X. 1. *Slepen*, as *Maken*. IX. 3.—2. *Alle*, Diſ. See ver. 76. 348. 536. 1854. 2102.

XI. 1. *Hem*; Them. It is conſtantly uſed ſo by Chaucer. 2. *Nature* ſhould perhaps be accented on the *laſt* ſyllable (or rather the *laſt but one*, ſuppoſing it a *Triſyllable*), after the French manner, though in the preſent caſe the verſe will be ſufficiently harmonious if it be accented on the *firſt*. That Chaucer did often

XII. Than

XII. Than [1] *lóngen* fólk to [2] *gón* on pílgrimáges,

accent it after the French manner appears from ver. 8778. 9842. 11657. 11945. 12229. In the ſame manner he accents *Figúre*, ver. 2037. 2045. *Meſúre*, ver. 8132. 8498. *Aſúre*, *Statúre*, ver. 8130, 3. *Peintúre*, ver. 11967. *Aventúre*, ver. 1188. 1237. *Creatúre*, ver. 2397. 4884. and many other words of the ſame form, derived from the French language.—3. *Hir*; Their. The Poſſeſſive Pronoun of the third Perſon Plural is variouſly written, *Hir*, *Hire*, *Her*, and *Here*; not only in different Mſſ. but even in the ſame page of good Mſſ. There ſeems to be no reaſon for perpetuating varieties of this kind, which can only have taken their riſe from the unſettled ſtate of our Orthography before the invention of Printing, and which now contribute more than any real alteration of the language to obſcure the ſenſe of our old Authors. In this edition therefore, *Hir* is conſtantly put to ſignify *Their*; and *Hire* to ſignify *Her*, whether it be the Oblique caſe of the Perſonal Pronoun *She*, or the Poſſeſſive of the ſame Pronoun.—4. *Coráges*, Fr. is to be accented on the *Penultima*. See before, p. 103. and alſo ver. 1947. 2215. To the other inſtances quoted in p. 103. add, *Avantáge*, ver. 2449. 4566. *Brocáge*, 3375. *Foráge*, ver. 3166. *Lináge*, ver. 4270. 5419. *Serváge*, ver. 1948. 4788. *Coſtáge*, ver. 5831. *Paráge*, ver. 5832.

XII. 1. *Longen*, as *Maken*. IX. 3.—2. *Gon*, Infinitive Mode of *Go*, terminated in *n* according to the Saxon form. See above, p. 37.

XIII. And

XIII. And [1] *pálmer'es* fór to [2] *séken* [3] *stránge*
ſtróndes,
XIV. To [1] *ſérve* [2] *hálwes* [3] *coúthe* in ſóndry lóndes;
XV. And ſpécially from évery [2] *ſhíres* énde
XVI. Of *Englelónd* to Cánterbúry [2] *they wénde*,

XIII. 1. *Pálmere's*, Dif. the *e* of the termination being cut out by Syncope, as it generally is in *Plural Nouns* of *three* Syllables, accented upon the *firſt*, and in the *Paſt Tenſes* and their *Participles* of *Verbs*, of the ſame deſcription, ending in *ed*. The reaſon ſeems to be, that, where the Accent is placed ſo early, we cannot pronounce the final ſyllables fully, without laying more ſtreſs upon them, than they can properly bear.—2. *Seken*, as *Gon*. XII. 2.—3. *Strange*, Dif. Fr. See before, p. 97.

XIV. 1. *Serve*, Dif. from *Serven*, the *n* being thrown away before *b*. See above, p. 37 and 99.—2. *Halwes*, Sax. ȝalȝeꝛ. The Saxon ȝ is changed into *w*, as in *ſorwe*, *morwe*, and ſome others; though it generally paſſes into *y*. The derivatives from this ſame word afford us inſtances of both forms; *Holyneſs*, *Holyday*, All *Hallows*-day.—3. *Couthe*; known, *The Participle of the Paſt Time* from *Connen*, to know. See before, n. 35.

XV. 1. *Shires*, Dif. *Genitive Caſe Sing*. See before, p. 94.

XVI. 1. *Englelond*, Triſyllable, from the Saxon Engla-lanꝺa.—2. The laſt foot conſiſts of three Syllables,
— to Cán | terbúr | y they wénde.
See above, n. 66.

XVII. The

XVII. The hóly blísful mártyr fór to ſéke,
XVIII. That [1] *hém* hath [2] *hólpen*, whán that théy
were [3] *ſéke*.

XVIII. *Hem*; Them. See XI. 1. 2. *Holpen*, the *Participle of the Paſt Time* from the Irregular Verb *Help*. See before, n. 34,—3. *Seke*; Sick. As Chaucer uſually writes this word *Sike*, we may ſuppoſe that in this inſtance he has altered the Orthography in order to make the Rime more exact; a liberty, with which he ſometimes indulges himſelf, though much more ſparingly than his contemporary Poets. The Saxon writers afford authorities to juſtify either method of ſpelling, as they uſe both Seoca and Sioca.

I have hitherto conſidered theſe verſes as conſiſting of *ten* Syllables only; but it is impoſſible not to obſerve, that, according to the rules of pronunciation eſtabliſhed above, all of them, except the 3d and 4th, conſiſt really of *eleven* ſyllables. This is evident at firſt ſight in ver. 13, 14, 15, 16, and might be ſhewn as clearly, by authority or analogy, in the others; but as the *eleventh* ſyllable, in our verſification, being unaccented, may always, I apprehend, be abſent or preſent without prejudice to the metre, there does not ſeem to be any neceſſity for pointing it out in every particular inſtance.

An Introductory Discourse to the Canterbury Tales.

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§ I. The

§ I. The Dramatic form, which Boccace gave to his collection of Tales, or Novels, about the middle of the fourteenth Century (1), muſt

(1) The Action of the Decameron being ſuppoſed in 1348, the year of the great peſtilence, it is probable that Boccace did not ſet about his work till after that period. How ſoon he compleated it is uncertain. It ſhould ſeem from the Introduction to the Fourth Day, that a part (containing perhaps the three firſt Days) was publiſhed ſeparately; for in that Introduction he takes pains to anſwer the cenſures, which had been paſſed upon him by ſeveral perſons, who had read his Novels. One of the cenſures is, "that it did not become *his age* to write for the amuſement of women, &c." In his anſwer he ſeems to allow the fact, that he was rather an old fellow, but endeavours to juſtify himſelf by the examples of "Guido Cavalcanti et Dante Alighieri *gia vecchi* et Meſſer Cino da Piſtoia *vecchiſſimo*." It appears from a paſſage in the *Laberinto d'Amore* [Ed. 1723. t. iii. p. 24.], that Boccace conſidered himſelf as an elderly man, when he was a little turned of forty; and therefore the publication of the firſt part of the Decameron may very well have been, as Salviati has fixed it, [V. Manni, Iſt. del Decam. p. 144.] in 1353, when Boccace was juſt forty years of age. If we conſider the nature of the work, and that the Author, in his Concluſion, calls it repeatedly "*lunga fatica*," and ſays, that "*molto tempo*" had paſſed between the commencement and the completion of it, we can hardly, I think, ſuppoſe that it was

be allowed to have been a capital improvement of that ſpecies of amuſing compoſition. The Decameron in that reſpect (not to mention many others) has the ſame advantage over the *Cento Novelle antiche*, which are ſuppoſed to have preceded it in point of time, that a regular Comedy will neceſſarily have over an equal number of ſingle unconnected Scenes. Perhaps indeed there would be no great harm, if the Critics would permit us to conſider the Decameron, and other compoſitions of that kind, in the light of Comedies not intended for the ſtage: at leaſt we may venture to aſſume, that the cloſer any ſuch compoſition ſhall copy the moſt eſſential forms of Comedy; the more natural and defined the Plan ſhall be; the more the Characters ſhall be diverſified; the more the Tales ſhall be ſuited to the Characters; ſo much the more conſpicuous will be the ſkill of the Writer, and his work approach the nearer to perfection.

§ II. The Canterbury Tales are a work of the ſame nature with the Decameron, and were, in all probability, compoſed in imitation of it,

finiſhed in leſs than ten years; which will bring the publication of the entire collection of Novels (as we now have it) down to 1358.

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though upon a different and (in my opinion) an improved plan. It would be eaſy to ſhew, that, in the ſeveral points abovementioned, Chaucer has either been more judicious, or more fortunate, than his maſter Boccace; but (waving for the preſent (2) that diſquiſition) I ſhall pro-

(2) I will only juſt mention what appear to me to be fundamental defects in the Decameron. In the firſt place, the *Action* is indefinite; not limited by its own nature, but merely by the will of the Author. It might, if he had been ſo pleaſed, have as well comprehended twenty, or a hundred days, as ten; and therefore, though ſome frivolous reaſons are aſſigned for the return of the Company to Florence, we ſee too plainly, that the true reaſon was, that the budget of Novels was exhauſted. Not to mention, that every day after the firſt may properly be conſidered as containing a new Action, or, what is worſe, a repetition of the Action of the former day. The ſecond defect is in the *Characters*, which are ſo nearly reſembling to each other, in age, rank, and even natural diſpoſition, that, if they had been ſtrictly ſupported, their converſation muſt have been incapable of that variety, which is neceſſary to carry the reader through ſo long a work. The third defect has ariſen from the author's attempt to remedy the ſecond. In order to diverſify and enliven his narrations, he has made a circle of virtuous ladies and polite gentlemen hear and relate in their turns a number of ſtories, which cannot with any degree of

ceed to the immediate object of this Diſcourſe, which is, in the firſt place, to lay before the Reader the general plan of the Canterbury Tales, as it appears to have been originally deſigned by Chaucer; and, ſecondly, to give a particular review of the ſeveral parts of that work, which are come down to us, as they are publiſhed in this edition.

§ III. THE GENERAL PLAN of the Canterbury Tales may be learned in a great meaſure from the Prologue, which Chaucer himſelf has prefixed to them. He ſuppoſes there, that a company of Pilgrims going to Canterbury aſſemble at an Inn in Southwark, and agree, that, for their common amuſement on the road, each of them ſhall tell at leaſt one Tale in going to Canterbury, and another in coming back from thence; and that he, who ſhall tell the beſt Tales, ſhall be treated by the reſt with a ſupper upon their return to the ſame Inn. This is ſhortly the *Fable*. The *Characters* of the Pilgrims are as various as, at that time, coud be found in the ſeveral departments of *middle* life; that is, in fact, as various as coud, with any

probability be ſuppoſed to have been ſuffered in ſuch an aſſembly.

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probability, be brought together, ſo as to form one company; the higheſt and the loweſt ranks of ſociety being neceſſarily excluded. It appears further, that the deſign of Chaucer was not barely to recite the Tales told by the Pilgrims, but alſo to deſcribe their journey, *And all the remenant of* their *pilgrimage* [ver. 726.]; including, probably, their adventures at Canterbury as well as upon the road. If we add, that the Tales, beſides being nicely adapted to the Characters of their reſpective Relaters, were intended to be connected together by ſuitable introductions, and interſperſed with diverting epiſodes; and that the greateſt part of them was to have been executed in Verſe; we ſhall have a tolerable idea of the extent and difficulty of the whole undertaking: and admiring, as we muſt, the vigour of that genius, which in an advanced age (3) coud begin ſo vaſt a work, we

(3) Chaucer was born in 1328, and it is moſt probable, I think, that he did not begin his Canterbury Tales before 1382, at the earlieſt. My reaſon is this. The Queen, who is mentioned in the *Legende of Good Women*, ver. 496. was certainly Anne of Bohemia, the firſt Queen of Richard II. She was not married to Richard, till the beginning of 1382, ſo that the Le-

ſhall rather lament than be ſurprized that it has been left imperfect.

§ IV. In truth, if we compare thoſe parts of the Canterbury Tales, of which we are in poſſeſſion, with the ſketch which has been juſt given of the intended whole, it will be found that more than one half is wanting. The Prologue we have, perhaps nearly complete, and the greateſt part of the journey to Canterbury; but not a word of the tranſactions at Canterbury, or of the journey homeward, or of the Epilogue, which, we may ſuppoſe, was to have concluded

gende cannot poſſibly be ſuppoſed of an earlier date than that year. In the Legende [ver. 329—332. ver. 417—430.] Chaucer has enumerated, I believe, all the conſiderable works which he had then compoſed. It was to his purpoſe not to omit any. He not only does not mention the Canterbury Tales, but he expreſsly names *the ſtory of Palamon and Arcite* and *the Life of Saint Cecilia*, both which now make part of them, as ſeparate compoſitions. I am perſuaded therefore, that in 1382 the work of the Canterbury Tales was not begun; and if we look further and conſider the troubles in which Chaucer was involved, for the five or ſix following years, by his connexions with John of Northampton, we can hardly ſuppoſe that it was much advanced before 1389, the ſixty-firſt year of the author's age.

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the work, with an account of the Prize-ſupper and the ſeparation of the company. Even in that part which we have of the journey to Canterbury, it will be neceſſary, in the following Review, to take notice of certain defects and inconſiſtencies, which can only be accounted for upon the ſuppoſition, that the work was never finiſhed by the Author.

§ V. Having thus ſtated the general Plan of the Canterbury Tales, I ſhall now, according to my promiſe, enter upon a particular Review of thoſe parts of them, which are publiſhed in this edition, beginning with THE PROLOGUE.

It ſeems to have been the intention of Chaucer, in the firſt lines of the Prologue, to mark with ſome exactneſs the *time* of his ſuppoſed pilgrimage; but unluckily the two circumſtances of his deſcription, which were moſt likely to anſwer that purpoſe, are each of them irreconcileable to the other. When he tells us, that "the ſhours of April had *perced to the rote* the drought of March" [ver. 1, 2.], we muſt ſuppoſe (in order to allow due time for ſuch an operation) that April was far advanced; while on the other hand the place of the Sun, "having juſt run half his courſe in the Ram" [ver. 7, 8.], reſtrains

ſtrains us to ſome day in the very latter end of March; as the Vernal Equinox, in the age of Chaucer, according to his own treatiſe on the Aſtrolabe (4), was computed to happen on the twelfth of March. This difficulty may (and, I think, ſhould) be removed by reading in ver. 8, *the Bull*, inſtead of *the Ram* (5). All the parts of the deſcription will then be conſiſtent with themſelves, and with another paſſage [ver. 4425.], where, in the beſt Mſſ. *the eighte and*

(4) In this particular the Editions agree with the Mſſ. but in general, the printed text of this Treatiſe is ſo monſtrouſly incorrect, that it cannot be cited with any ſafety.

(5) This correction may ſeem to be authoriſed, in ſome meaſure, by Lidgate, who begins his continuation of the Canterbury Tales in this manner.

" Whan bright Phebus *paſſed was the Ram*
Midde of Aprill, and into the Bull came."

But the truth is, that Dan John wrote for the moſt part in a great hurry, and conſequently without much accuracy. In the account which he proceeds to give of Chaucer's Tales, he not only confounds the circumſtances of deſcription of the Sompnour and Pardoner, but he ſpeaks of the latter as —

Telling a tale to anger with the Frere.
Storie of Thebes, ver. 32—5.

twenty day of April is named as the day of the journey to Canterbury.

We will ſuppoſe therefore, that the preceding day, the ſeven and twentieth of April, was the day on which the company aſſembled at the Tabard. In what year this happened, Chaucer has not thought fit to inform us (6). Either he

(6) It is clear, that, whether the Pilgrimage were real or imaginary, Chaucer, as a Poet, had a right to ſuppoſe it to have happened at the time which he thought beſt. He was only to take care, when the time was once fixed, that no circumſtances were admitted into his Poem, which might claſh, or be inconſiſtent with the date of it. When no particular date is aſſigned to a fable of this ſort, we muſt naturally imagine that the date of the fable coincides with that of the compoſition; and accordingly, if we examine the Canterbury Tales, we ſhall not find any circumſtances which do not perfectly ſuit with that period, which has been ſtated in a former note as the probable time of Chaucer's beginning to compoſe them. The lateſt hiſtorical fact mentioned in them is the Inſurrection of Jakke Straw [ver. 15400.], which happened in 1381; and the earlieſt, in which any perſon of the Drama is concerned, is the ſiege of Algezir [ver. 56, 7], which began in Auguſt 1342, and ended, with the taking of the city, in March 1344. [Mariana, l. xvi. c. x, xi.] The Knight therefore may very well be ſup-

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did not think it neceſſary to fix that point at all; or perhaps he poſtponed it, till the comple-

poſed to have been at that ſiege, and alſo upon a Pilgrimage to Canterbury in 1383, or thereabouts.

They who are diſpoſed to believe the Pilgrimage to have been real, and to have happened in 1383, may ſupport their opinion by the following inſcription, which is ſtill to be read upon the Inn, now called the Talbot, in Southwark. "This is the Inn where Sir Jeffrey Chaucer and the twenty-nine Pilgrims lodged in their journey to Canterbury, Anno 1383.' Though the preſent inſcription is evidently of a very recent date, we might ſuppoſe it to have been propagated to us by a ſucceſſion of faithful tranſcripts from the very time; but unluckily there is too good reaſon to be aſſured, that the firſt inſcription of this ſort was not earlier than the laſt century. Mr. Speght, who appears to have been inquiſitive concerning this Inn in 1597, has left us this account of it in his Gloſſary, v. TABARD. "A jaquet, or ſleveleſſe coate, worne in times paſt by Noblemen in the warres, but now onely by Heraults, and is called theyre coate of Armes in ſerviſe. It is the ſigne of an Inne in Southwarke by London, within the which was the lodging of the Abbot of Hyde by Wincheſter. This was the Hoſtelry where *Chaucer* and the other Pilgrims mett together, and, with *Henry Baily* their hoſte, accorded about the manner of their journey to Canterbury. And whereas through time it hath bin much decaied, it is now by Maſter *J. Preſton*, with the Abbot's houſe thereto adjoyned,

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tion of his work ſhould enable him to aſſign ſuch a date to his Fable, as ſhould be conſiſtent with all the Hiſtorical circumſtances, which he might take occaſion to introduce into it.

§ VI. A ſecond point, intended to be defined in the Prologue, is the *number of the company*;

newly repaired, and with convenient roomes much encreaſed, for the receipt of many gueſts."

If any inſcription of this kind had then been there, he would hardly have omitted to mention it; and therefore I am perſuaded it has been put up ſince his time, and moſt probably when the ſign was changed from the Tabard to the Talbot, in order to preſerve the antient glory of the Houſe notwithſtanding its new title. Whoever furniſhed the date, muſt be allowed to have at leaſt invented plauſibly.

While I am upon the ſubject of this famous Hoſtelry, I will juſt add, that it was probably parcel of two tenements which appear to have been conveyed by William de Ludegarſale to the Abbot, &c. *de Hydâ juxta Winton*, in 1306, and which are deſcribed (in a former conveyance there recited) to extend in length, "a communi foſſato de Suthwerke verſus Orientem, uſque Regiam viam de Suthwerke verſus Occidentem." Regiſtrum de Hyde, Mſ. Harl. 1761. fol. 166—173. If we ſhould ever be ſo happy as to recover the Account-books of the Abbey of Hyde, we may poſſibly learn what rent *Harry Bailly* paid for his inn, and many other important particulars.

and

and this too has its difficulties. They are ſaid in ver. 24. to have been *nine and twenty*, but it is not clear whether Chaucer himſelf is included in that number. They might therefore, according to that paſſage, be *thirty*; but if we reckon the ſeveral characters, as they are enumerated in the Prologue, we ſhall find them *one and thirty*; 1. a Knight; 2. a Squier; 3. a Yeman; 4. a Prioreſſe; 5. an other Nonne; 6. 7. 8. Three Preeſtes; 9. a Monk; 10. a Frere; 11. a Marchant; 12. a Clerk of Oxenforde; 13. a Sergeant of the Lawe; 14. a Frankelein; 15. an Haberdaſher; 16. a Carpenter; 17. a Webbe; 18. a Deyer; 19. a Tapiſer; 20. a Coke; 21. a Shipman; 22. a Doctour of Phyſike; 23. a Wif of Bathe; 24. a Perſone; 25. a Plowman; 26. a Reve; 27. a Miller; 28. a Sompnour; 29. a Pardoner; 30. a Manciple; 31. Chaucer himſelf. It muſt be obſerved however that in this liſt there is one very ſuſpicious article, which is that of the *three Preeſtes*. As it appears evidently to have been the deſign of Chaucer to compoſe his company of individuals of different ranks, in order to produce a greater variety of diſtinct characters, we can hardly conceive that he would, in this ſingle inſtance, introduce *three*,

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of the ſame profeſſion, without any diſcriminating circumſtances whatever; and in fact, when the Nonnes Preeſt is called upon to tell his tale, [ver. 14814.] he is accoſted by the Hoſt in a manner, which will not permit us to ſuppoſe that two others of the ſame denomination were preſent. This muſt be allowed to be a ſtrong objection to the genuineneſs of that article of the *three* Preeſtes; but it is not the only one. All the other Characters are particularly deſcribed, and moſt of them very much at large, whereas the whole that is ſaid of the *other Nonne* and the *three Preeſtes* is contained in theſe two lines [ver. 163, 4.] at the end of the Prioreſſes character:

Another Nonne alſo with hire had ſhe,
That was hire Chapellein, and Preeſtes three.

Where it is alſo obſervable, that the ſingle circumſtance of deſcription is falſe; for no Nonne coud be a Chaplain. The chief duty of a Chaplain was to ſay Maſs, and to hear Confeſſion, neither of which offices coud regularly be performed by a Nonne, or by any woman (7).

(7) It appears that ſome Abbeſſes did at one time attempt to hear the Confeſſions of their Nuns, and to exerciſe ſome other ſmaller parts of the clerical func-

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It ſhould ſeem therefore, that we have ſufficient ground to reject theſe two lines, or at leaſt the ſecond, as an interpolation (8); by which

tion: but this practice, I apprehend, was ſoon ſtopped by Gregory IX, who has forbidden it in the ſtrongeſt terms. Decretal. l. v. tit. 38. c. x. Nova quædam noſtris ſunt auribus intimata, quod Abbatiſſæ moniales proprias benedicunt; *ipſarum quoque confeſſiones in criminibus audiunt*, et legentes Evangelium præſumunt publice prædicare: Cum igitur id abſonum ſit et pariter abſurdum, Mandamus quatenus ne id de cætero fiat cunctis firmiter inhibere. If theſe preſumptuous Abbeſſes had ventured to ſay Maſs, his Holyneſs would doubtleſs have thundered ſtill louder againſt them.

(8) My notion (I cannot call it opinion) of the matter is this; that the firſt of theſe lines did really begin the character of the Nonne, which Chaucer had originally inſerted in this place together with that of the Nonnes Preeſt, at as great length as the other characters, but that they were both afterwards expunged, either by himſelf, or (more probably) by thoſe who publiſhed his work after his death, for reaſons of nearly the ſame kind with thoſe which occaſioned the ſuppreſſion of the latter part of the Cokes Tale. I ſuſpect our Bard had been rather too gay in his deſcription of theſe two Religious perſons. See a little concerning the Preeſt, ver. 15453—65.

If it ſhould be thought improbable that an interpolator would inſert any thing ſo abſurd and contradictory

means

ineans we ſhall get rid of *two* of the Preeſtes, and the detail of the characters will agree with the groſs number in ver. 24, Chaucer himſelf being included among the *nine and twenty*. As Novelliſts generally delight in even numbers, it is not improbable that the Hoſt was intended to be the thirtieth. Though not under the ſame obligation with the other Pilgrims, he might nevertheleſs tell his Tale among them as a Volunteer.

§ VII. This leads me, in the third place, to examine what the *agreement* was, which the Pilgrims entered into, at the ſuggeſtion of the Hoſt, with reſpect to the number of Tales that each perſon was to tell. The propoſal of the Hoſt ſtands thus, with very little variation, in all the Mſſ.

This is the point—[ſays he, ver. 792—5.]
That eche of you, to ſhorten with youre way,
In this viage ſhal tellen tales tway,

to the Author's plan as the ſecond line, I beg leave to ſuggeſt, that it is ſtill more improbable that ſuch a line ſhould have come from the Author himſelf; and further, I think I can promiſe, in the courſe of the following work, to point out ſeveral other undoubted interpolations, which are to the full as abſurd as the ſubject of our preſent diſcuſſion.

To Canterbury ward, I mene it ſo,
And homeward he ſhal tellen other two—

From this paſſage we ſhould certainly conclude, that each of them was to tell *two tales* in the journey to Canterbury, and *two more* in the journey homeward: but all the other paſſages, in which mention is made of this agreement, would rather lead us to believe, that they were to tell only *one* Tale in each journey; and the Prologue to the Parſons Tale ſtrongly confirms this latter ſuppoſition. The Hoſt ſays there, [ver. 17317.]

"Now lacketh us no tales mo than on"—

and calling upon the Parſon to tell this one tale, which was wanting, he ſays to him, [ver. 17325.]

—"ne breke thou not our play,
For every man, ſave thou, hath told his tale."

The Parſon therefore had not told any tale before, and only one tale was expected from him (and conſequently from each of the others) upon that journey.

It is true, that a very ſlight alteration of the paſſage firſt cited would reconcile that too to this hypotheſis. If it were written—

That eche of you, to ſhorten with youre way,
In this viage ſhal tellen tales tway;

To

To Canterbury ward, I mene it, *o*,
And homeward he ſhal tell another *to*—

the original propoſition of the Hoſt would perfectly agree with what appears to have been the ſubſequent practice. However, I cannot venture to propoſe ſuch an alteration of the text, in oppoſition to ſo many Mſſ. ſome of them of the beſt note; and therefore the Reader, if he is ſo pleaſed, may conſider this as one of thoſe inconſiſtencies, hinted at above, which prove too plainly that the author had not finiſhed his work.

§ VIII. The remainder of the Prologue is employed in deſcribing the *Characters* of the Pilgrims, and their firſt ſetting out upon their journey. The little that it may be neceſſary to ſay in illuſtration of ſome of the Characters I ſhall reſerve for the Notes. The circumſtances of their ſetting out are related ſuccinctly and naturally; and the contrivance of appointing the Knight *by lot* to tell the firſt tale is a happy one, as it affords the Author the opportunity of giving his work a ſplendid opening, and at the ſame time does not infringe that apparent equality, upon which the freedom of diſcourſe and conſequently the eaſe and good humour of every

ſociety ſo entirely depends. The general ſatiſfaction, which this appointment is ſaid to give to the company, puts us in mind of a ſimilar gratification to the ſecret wiſhes of the Grecian army, when the lot of fighting with Hector falls to Ajax; though there is not the leaſt probability that Chaucer had ever read the Iliad, even in a tranſlation.

§ IX. The Knightes Tale, or at leaſt a Poem upon the ſame ſubject, was originally compoſed by Chaucer, as a ſeparate work. As ſuch it is mentioned by him, among ſome of his other works, in the *Legende of gode women*, [ver. 420, 1.] under the title of —"al the love of Palamon and Arcite Of Thebes, though the ſtorie is knowen lite —;" and the laſt words ſeem to imply that it had not made itſelf very popular. It is not impoſſible that at firſt it was a mere tranſlation of the Theſeida of Boccace, and that its preſent form was given to it, when Chaucer determined to aſſign it the firſt place among his Canterbury tales. As the Theſeida, upon which this tale is entirely founded, is very rarely to be met with (9), it may be not unpleaſing to the Rea-

(9) The letter, which Boccace ſent to the Fiammetta with this poem, is dated *di Napoli a* 15. *d'Aprile* 1341.

der

der to ſee here a ſhort ſummary of it, which will ſhew with what ſkill Chaucer has proceeded

[Lettere di xiii. Uomini Illuſt. Ven. 1564.] I believe that date is a true one, and it is remarkable, as being the very year and month, in which Petrarch received the Laurel at Rome. The long friendſhip, which ſubſiſted between theſe two extraordinary men, muſt probably have commenced in the preceding winter, when Petrarch came to Naples in order to be examined by King Robert, previouſly to his going to Rome. Boccace ſeems to have been preſent at ſome of the converſations between him and the King. [Geneal. Deor. l. xiv. c. xxii.]

The firſt Edition of the Theſeida, according to Quadrio [t. vi. p. 462.], was without date, and under the miſtaken title of *Amazonide*, which might have been proper enough for the firſt book. It was ſoon after however reprinted, with its true title, at Ferrara, in 1475, fol. Dr. Aſkew was ſo obliging as to lend me the only copy of this edition, which I have ever heard of, in England. The Reverend Mr. Crofts has a later edition in 4^to^. printed at Venice, in 1528, but in that the Poem has been *riveduto e emendato*, that is, in plain Engliſh, modernized. I cannot help ſuſpecting that Salvini, who has inveighed with great bitterneſs againſt the corruptions of the printed Theſeida, [Manni, Iſt. del Decam. p. 52.] had only examined this laſt edition; for I obſerve that a Stanza which he has quoted (from ſome Mſ. as I ſuppoſe) is not near ſo correct as it is in the edition of 1475. As this

in reducing a poem of about ten thouſand lines to a little more than two thouſand, without omitting any material circumſtance.

Stanza contains Boccaces own account of the intention of his Poem, I ſhall tranſcribe it here from that edition. It is the beginning of his concluſion.

Poi che le Muſe nude cominciaro
Nel conſpeto de gli omeni ad andare,
Gia fur de quelli che [gia] le exercitaro
Con bello ſtilo in *honeſto* parlare,
E altri in *amoroſo* lo operaro;
Ma tu, o libro, primo al lor cantare
Di *Marte* fai gli affanni ſoſtenuti,
Nel vulgar latino mai piu non veduti.

This plainly alludes to a paſſage in Dante, de Vulgari Eloquentia, l. ii. c. ii. where, after having pointed out the three great ſubjects of Poetry, viz. *Arma*, *Amorem*, *et Rectitudinem*, (War, Love, and Morality,) and enumerated the illuſtrious writers upon each, he adds: *Arma vero nullum Italum adhuc invenio poetaſſe*. Boccace therefore apparently prides himſelf upon having ſupplied the defect remarked by Dante, and upon being the firſt who taught the Italian Muſes to ſing of *Arms*.

Beſides other variations for the worſe, the fifth line in Salvini's copy is written thus;

Ed altri in *dolci modi* l'operaro —

by which means the alluſion to Dante is rendered incomplete.

The

The Theſeida is diſtributed into twelve Books or Cantoes.

B. I. contains the war of Theſeus with the Amazons; their ſubmiſſion to him; and his marriage with Hippolyta.

B. II. Theſeus, having ſpent two years in Scythia, is reproached by Perithous in a viſion, and immediately returns to Athens with Hippolyta and her ſiſter Emilia. He enters the city in triumph; finds the Grecian Ladies in the temple of Clemenzia; marches to Thebes; kills Creon, &c. and brings home Palemone and Arcita, who are

Damnati—ad eterna preſone.

B. III. Emilia, walking in a garden and ſinging, is heard and ſeen firſt by Arcita (10), who

(10) In deſcribing the commencement of this Amour, which is to be the ſubject of the remainder of the poem, Chaucer has entirely departed from his author in three principal circumſtances, and, I think, in each with very good reaſon. 1. By ſuppoſing Emilia to be ſeen firſt by Palamon, he gives him an advantage over his rival which makes the cataſtrophe more conſonant to poetical juſtice. 2. The picture which Boccace has exhibited of two young princes, violently enamoured of the ſame object, without jealouſy or rivalſhip, if not abſolutely unnatural, is cer-

calls Palemone. They are both equally enamoured of her, but without any jealouſy or rivalſhip. Emilia is ſuppoſed to ſee them at the window, and to be not diſpleaſed with their admiration.—Arcita is releaſed at the requeſt of Perithous; takes his leave of Palemone, with embraces &c.

B. IV. Arcita, having changed his name to *Pentheo*, goes into the ſervice of Menelaus at Mycenæ, and afterwards of Peleus at Ægina. From thence he returns to Athens and becomes a favourite ſervant of Theſeus, being known to Emilia, though to nobody elſe; till after ſome time he is overheard making his complaint in a wood, to which he uſually reſorted for that purpoſe, by Pamphilo, a ſervant of Palemone.

B. V. Upon the report of Pamphilo, Palemone *begins* to be jealous of Arcita, and is deſirous to get out of priſon in order to fight with him. This he accompliſhes with the aſſiſtance of Pamphilo, by changing clothes with Alimeto, a Phyſician. He goes armed to the wood in queſt of Arcita, whom he finds ſleep-

tainly very inſipid and unpoetical. 3. As no conſequence is to follow from their being ſeen by Emilia at this time, it is better, I think, to ſuppoſe, as Chaucer has done, that they are not ſeen by her.

ing.

ing. At firſt they are very civil and friendly to each other (11). Then Palemone calls upon Arcita to renounce his pretenſions to Emilia, or to fight with him. After many long expoſtulations on the part of Arcita, they fight, and are diſcovered firſt by Emilia, who ſends for Theſeus, When he finds who they are, and the cauſe of their difference, he forgives them, and propoſes the method of deciding their claim to Emilia by a combat of an hundred on each ſide, to which they gladly agree.

B. VI. Palemone and Arcita live ſplendidly at Athens, and ſend out meſſengers to ſummon their friends; who arrive; and the principal of them are ſeverally deſcribed, viz. Lycurgus, Peleus, Phocus, Telamon, &c. Agamemnon, Menelaus, Caſtor and Pollux, &c. Neſtor, Evander, Perithous, Ulyſſes, Diomedes, Pygmalion, Minos, &c. with a great diſplay of ancient hiſtory and mythology.

(11) En ſieme ſe fer feſta di bon core,
E li loro accidenti ſi narraro. Theſ. l. v.
This is ſurely too much in the ſtyle of Romance. Chaucer has made them converſe more naturally. He has alſo judiciouſly avoided to copy Boccace in repreſenting Arcite as more moderate than his rival.

B. VII. The-

B. VII. Theſeus declares the laws of the combat, and the two parties of an hundred on each ſide are formed. The day before the combat, Arcita, after having viſited the temples of all the Gods, makes a formal prayer to Mars. The Prayer, *being perſonified* (12), is ſaid to go

(12) Era alor forſi Marte in exercitio
Di chiara far la parte ruginoſa
Del grande ſuo e horribile hoſpitio,
Quando de Arcita LA ORATION pietoſa
Pervenne li per fare il dato offitio,
Tutta ne lo aſpecto lagrimoſa;
La qual divene di ſpavento muta,
Come di Marte hebbe laca veduta. Theſ. l. vii.

As this contrivance, of *perſonifying* the Prayers and ſending them to the ſeveral deities, is only in order to introduce a deſcription of the reſpective temples, it will be allowed, I believe, that Chaucer has attained the ſame end by a more natural fiction. It is very probable that Boccace caught the idea of making the Prayers *perſons* from Homer, with whoſe works he was better acquainted than moſt of his contemporaries in this part of the world; and there can be no doubt, I ſuppoſe, that Chaucer's imagination, in the expedient which he has ſubſtituted, was aſſiſted by the occaſional edifices which he had himſelf ſeen erected for the decoration of Turnaments.

The combat, which follows, having no foundation in antient hiſtory or manners, it is no wonder that

and

and find Mars in his temple in Thrace, which is deſcribed; and Mars, upon underſtanding the meſſage, cauſes favourable ſigns to be given to Arcita. In the ſame manner Palemone cloſes his religious obſervances with a prayer to Venus. His Prayer, *being alſo perſonified*, ſets out for the temple of Venus on Mount Citherone, which is alſo deſcribed; and the petition is granted. Then the ſacrifice of Emilia to Diana is deſcribed; her prayer; the appearance of the Goddeſs; and the ſigns of the two fires.—In the morning they

both poets ſhould have admitted a number of incongruous circumſtances into their deſcription of it. The great advantage which Chaucer has over his original in this reſpect is, that he is much ſhorter. When we have read in the Theſeida a long and learned catalogue of all the heroes of Antiquity brought together upon this occaſion, we are only the more ſurprized to ſee Theſeus, in ſuch an aſſembly, conferring the honour of Knighthood upon the two Theban chieftains.

E ſenza ſtare con non piccolo honore
Cinſe le ſpade a li dui ſcudieri,
E ad Arcita Poluce e Caſtore
Calciaro d'oro li ſproni e volontieri,
E Diomede e Ulixe di cuore
Calzati a Palemone, e cavalieri
Ambedui furono alora novelli
Li inamorati Theban damigieli. Theſ. l. vii.

proceed

proceed to the Theatre with their reſpective troops, and prepare for the action. Arcita puts up a private prayer to Emilia, and harangues his troop publickly; and Palemone does the ſame.

B. VIII. Contains a deſcription of the battle, in which Palemone is taken priſoner.

B. IX. The horſe of Arcita, being frighted by a Fury, ſent from hell at the deſire of Venus, throws him. However, he is carried to Athens in a triumphal chariot with Emilia by his ſide; is put to bed dangerouſly ill; and there by his own deſire eſpouſes Emilia.

B. X. The funeral of the perſons killed in the combat. Arcita, being given over by his Phyſicians, makes his will, in diſcourſe with Theſeus, and deſires that Palemone may inherit all his poſſeſſions and alſo Emilia. He then takes leave of Palemone and Emilia, to whom he repeats the ſame requeſt. Their lamentations. Arcita orders a ſacrifice to Mercury, (which Palemone performs for him,) and dies.

B. XI. Opens with the paſſage of Arcita's ſoul to heaven, imitated from the beginning of the 9th Book of Lucan. The funeral of Arcita. Deſcription of the wood felled takes up ſix Stanzas.

Stanzas. Palemone builds a temple in honour of him, in which his whole hiſtory is painted. The deſcription of this painting is an abridgement of the preceding part of the Poem.

B. XII. Theſeus propoſes to carry into execution Arcita's will by the marriage of Palemone and Emilia. This they both decline for ſome time in formal ſpeeches, but at laſt are perſuaded and married. The Kings, &c. take their leave, and Palemone remains —" in gioia e in diporto Con la ſua dona nobile e corteſe."

From this ſketch of the Theſeida it is evident enough that Chaucer was obliged to Boccace (13) for the Plan and principal incidents

(13) To whom Boccace was obliged is a more difficult ſubject of enquiry. That the Story was of his own invention, I think is ſcarce credible. He ſpeaks of it himſelf as *very ancient*. [Lett. alla Fiammetta. *Biblioth. Smith. App.* p. cxli.] Trovata una antichiſſima Storia, e al più delle genti non manifeſta, in latino volgare, acciocchè più dilettaſſe e maſſimamente a voi, che già con ſommo titolo le mie rime eſaltaſte, ho ridotta. He then tells her, that ſhe will obſerve that what is related under the name of *one* of the two lovers and of Emilia, is very ſimilar to what had actually paſſed between herſelf and him; and adds — Se forſe alcune coſe ſoperchie vi foſſono, il voler bene

of

of the KNIGHTES TALE; and in the Notes upon that tale I ſhall point out ſome paſſages, out of many more, which are literal tranſlations from the Italian.

§ X. When the *Knight* has finiſhed his Tale, the *Hoſt* with great propriety calls upon the *Monk*, as the next in rank among the men, to tell the next Tale; but, as it ſeems to have been the intention of Chaucer to avail himſelf of the variety of his Characters, in order to diſtribute

coprire ciò che non era oneſto manifeſtare, da noi due in fuori, e'l volere la ſtoria ſeguire, ne ſono cagione. I am well aware however that declarations of this kind, prefixed to fabulous works, are not much to be depended upon. The wildeſt of the French Romances are commonly ſaid by the Authors to be tranſlated from ſome old *Latin* Chronicle at St. Denys. And certainly the Story of Palemone and Arcita, as related by Boccace, coud not be *very ancient*. If it was of Greek original (as I rather ſuſpect) it muſt have been thrown into its preſent form, after the Norman Princes had introduced the manners of Chivalry into their dominions in Sicily and Italy.

The Poem in modern Greek political verſes *De nuptiis Theſei et Emiliæ*, printed at Venice in 1529, is a mere tranſlation of the *Theſeida*. The Author has even tranſlated the prefatory epiſtle addreſſed by Boccace to the Fiammetta.

alternate

alternate ſucceſſions of Serious and Comic, in nearly equal proportions, throughout his work, he has contrived, that the *Hoſtes* arrangement ſhall be ſet aſide by the intruſion of the *dronken Miller*, whoſe Tale is ſuch as might be expected from his character and condition, a complete contraſt to the *Knightes*.

§ XI. I have not been able to diſcover from whence the Story of the MILLERS TALE is taken; ſo that for the preſent I muſt give Chaucer credit for it as his own invention, though in general he appears to have built his Tales, both ſerious and comic, upon ſtories, which he found ready made. The great difference is, that in his ſerious pieces he often follows his author with the ſervility of a mere tranſlator, and in conſequence his narration is jejune and conſtrained; whereas in the comic, he is generally ſatisfied with borrowing a ſlight hint of his ſubject, which he varies, enlarges, and embelliſhes at pleaſure, and gives the whole the air and colour of an original; a ſure ſign, that his genius rather led him to compoſitions of the latter kind.

§ XII. The next tale is told by the REVE (who is repreſented above [ver. 589.] as "a cholerick man"), in revenge of the *Miller's* tale.

It

It has been generally ſaid to be borrowed from the *Decameron*, D. ix. N. 6. but I rather think that both Boccace and Chaucer, in this inſtance, have taken whatevet they have in common from an old *Fabliau*, or *Conte*, of an anonymous French rimer, *De Gombert et des deux Clers*. The Reader may eaſily ſatisfy himſelf upon this head, by caſting his eye upon the French *Fabliau*, which has lately been printed with ſeveral others from Mſſ. in France. See *Fabliaux et Contes*, Paris, 1756. t. ii. p. 115—124.

§ XIII. The COKES TALE is imperfect in all the Mſſ. which I have had an opportunity of examining. In Mſ. A. it ſeems to have been entirely omitted; and indeed I cannot help ſuſpecting, that it was intended to be omitted, at leaſt in this place, as in the *Manciples Prologue*, when the *Coke* is called upon to tell a tale, there is no intimation of his having told one before. Perhaps our Author might think, that three tales of *harlotrie*, as he calls it, together would be too much. However, as it is ſufficiently certain, that the *Cokes* Prologue and the beginning of his Tale are genuine compoſitions, they have their uſual place in this Edition. There was not the ſame reaſon for inſerting the ſtory of GAMELYN, which

which in ſome Mſſ. is annexed to the *Cokes Tale*. It is not to be found in any of the Mſſ. of the firſt authority; and the manner, ſtyle, and verſification, all prove it to have been the work of an author much inferiour to Chaucer. I did not therefore think myſelf warranted to publiſh it a ſecond time among the Canterbury Tales, though as a Relique of our antient Poetry, and the foundation, perhaps, of Shakeſpeare's *As you like it*, I coud have wiſhed to ſee it more accurately printed, than it is in the only edition which we have of it.

§ XIV. In the PROLOGUE TO THE MAN OF LAWES TALE Chaucer recalls our attention to the Action (if I may ſo call it) of his Drama, the journey of the Pilgrims. They had ſet out ſoon after *the day began to ſpring* [ver. 824 and f.] When the *Reve* was beginning to tell his tale, they were in the neighbourhood of Deptford and Greenwich, and it was *half way prime*; that is, I ſuppoſe, *half way* paſt *prime*, about half hour after ſeven A. M. [ver. 3904, 5.]. How much further they were advanced upon their road at this time is not ſaid; but the hour of the day is pointed out to us by two circumſtances. We are firſt told [ver. 4422, 3.], that

— "the Sonne
The ark of his artificial day had ronne
The fourthe part and half an hour and more;"—
and ſecondly [ver. 4432.], that he was "five and forty degrees high;" and this laſt circumſtance is ſo confirmed by the mention of a correſponding phænomenon that it is impoſſible to ſuſpect any error in the number. The *equality in length* of ſhadows to their projecting bodies can only happen, when the Sun is at the heighth of *five and forty* degrees. Unfortunately however this deſcription, though ſeemingly intended to be ſo accurate, will neither enable us to conclude with the Mſſ. that it was "*ten of the clock*," nor to fix upon any other hour; as the two circumſtances juſt mentioned are not found to coincide in any part of the twenty-eighth (or of any other) day of April (14) in this climate. All

(14) The twenty-eighth day of April, in the time of Chaucer, anſwering to our 6th or 7th of May, the Sun, in the latitude of London, roſe about half hour after four, and the length of the artificial day was a little more than fifteen hours. *A fourth part* of 15 hours ($= 3^h. 45^m.$) *and half an hour and more*—may be fairly computed to make together 4 hours $\frac{1}{2}$, which being reckoned from $4\frac{1}{2}$ A M. give the time of the day exactly 9 A. M. but the Sun was not at the al-

that

that we can conclude with certainty is, that it was *not paſt* ten of the clock.

The compliments which Chaucer has introduced upon his own writings are modeſt enough, and quite unexceptionable; but if the reflection [ver. 4497. and f.] upon thoſe who relate ſuch ſtories as that of *Canace*, or of *Apollonius Tyrius*, was levelled at Gower, as I very much ſuſpect, it will be difficult to reconcile ſuch an attack to our notions of the ſtrict friendſhip, which is generally ſuppoſed to have ſubſiſted between the two bards (15). The attack too at this time

titude of 45°. till above half hour after 9. In like manner, if we take the eighteenth day (according to all the Editions and ſome Mſſ.), we ſhall find that the Sun indeed was 45° high at 10 A. M. exactly, but that *the fourth part* of the day *and half an hour and more* had been completed at 9 A. M.

In this uncertainty, I have left the text as I found it in all the beſt Mſſ. Only Mſ. HA. dees not expreſs the hour, but reads thus:—

Yt was atte cloke —.

(15) There is another circumſtance, which rather inclines me to believe, that their friendſhip ſuffered ſome interruption in the latter part of their lives. In the new edition of the *Confeſſio Amantis*, which Gower publiſhed after the acceſſion of Henry IV, the verſes in praiſe of Chaucer [fol. 190. b. col. 1. ed. 1532.]

muſt appear the more extraordinary on the part of our bard, as he is juſt going to put into the mouth of his *Man of Lawe* a tale, of which almoſt every circumſtance is borrowed from Gower. The fact is, that the ſtory of *Canace* is related by Gower in his *Conf. Amant.* B. iii. and the ſtory of (16) *Apollonius* (or *Apollynus*, as he is there

are omitted. [See Mſ. *Harl.* 3869.] Though perhaps the death of Chaucer at that time had rendered the compliment contained in thoſe verſes leſs proper than it was at firſt, that alone does not ſeem to have been a ſufficient reaſon for omitting them, eſpecially as the original date of the work, in the 16 of Richard II, is preſerved. Indeed the only other alterations, which I have been able to diſcover, are toward the beginning and end, where every thing which had been ſaid in praiſe of Richard in the firſt edition, is either left out or converted to the uſe of his ſucceſſor.

(16) The Hiſtory of *Apollonius King of Tyre* was ſuppoſed by Mark Welſer, when he printed it in 1595, to have been tranſlated from the Greek a thouſand years before. [Fabr. Bib. Gr. V. 6. p. 821.] It certainly bears ſtrong marks of a Greek original, though it is not (that I know) now extant in that language. The Rythmical poem, under the ſame title, in modern Greek, was re-tranſlated (if I may ſo ſpeak) from the Latin—απο Λαλινικης εις Ρωμαϊκην γλωσσαν. *Du Freſne*, Index Author. *ad Gloſſ. Græc.* When Welſer printed it, he probably did not know that it had been pub-

called)

called) in the VIIIth book of the ſame work; ſo that, if Chaucer really did not mean to reflect upon his old friend, his choice of theſe two inſtances was rather unlucky.

§ XV. THE MAN OF LAWES TALE, as I have juſt ſaid, is taken, with very little variation, from Gower, *Conf. Amant.* B. ii. If there coud be any doubt, upon a curſory peruſal of the two tales, which of them was written firſt, the following paſſage, I think, is ſufficient to decide the queſtion. At ver. 5505, Chaucer ſays,—

liſhed already (perhaps more than once) among the *Geſta Romanorum*. In an edition, which I have, printed at Rouen in 1521, it makes the 154th chapter. Toward the latter end of the XIIth Century, *Godfrey of Viterbo*, in his *Pantheon*, or univerſal Chronicle, inſerted this Romance as part of the hiſtory of the third Antiochus, about 200 years before Chriſt. It begins thus [Mſ. *Reg.* 14 C. xi.]:

Filia Seleuci regis ſtat clara decore
Matreque defunctâ pater arſit in ejus amore.
Res habet effectum, preſſa puella dolet.

The reſt is in the ſame metre, with one Pentameter only to two Hexameters.

Gower, by his own acknowledgement, took his Story from the *Pantheon*; as the Author (whoever he was) of *Pericles Prince of Tyre* profeſſes to have followed Gower.

Som men wold ſayn, how that the child Maurice
Doth this meſſage until this Emperour:—

and we read in Gower, that Maurice is actually ſent upon this meſſage to the Emperour. We may therefore fairly conclude that in this paſſage Chaucer alludes to Gower, who had treated the ſame ſubject before him, but, as he inſinuates, with leſs propriety.

I do not however ſuppoſe that Gower was the inventor of this tale. It had probably paſſed through ſeveral hands before it came to him. I find among the *Cotton* Mſſ. Cal. A. ii. fol. 69. an old Engliſh Rime, entitled "*Emare*," in which the heroine under that name goes through a ſeries of adventures for the moſt part (17) exactly ſimilar to thoſe of Conſtance. But neither was the author of this Rime the inventor of the ſtory, for in fol. 70. a. he refers to his

(17) The chief differences are, that *Emarè* is originally expoſed in a boat for refuſing to comply with the inceſtuous deſires of the Emperour her father; that ſhe is driven on the coaſt of *Galys*, or Wales, and married to the king of that country. The contrivances of the ſtep-mother, and the conſequences of them, are the ſame in both ſtories.

original

original "*in Romans*," or French; and in the laſt Stanza he tells us expreſsly—

Thys ys on of *Brytayne layes*
That was uſed by olde dayes.

Of the *Britaine layes* I ſhall have occaſion to ſpeak more at large, when I come to the *Frankelein's Tale*.

§ XVI. *The Man of Lawes Tale* in the beſt MSS. is followed by the *Wife of Bathes Prologue and Tale*, and therefore I have placed them ſo here; not however merely in compliance with authority, but becauſe, according to the common arrangement, in the *Merchants Tale* (18) there is

(18) V. 9559. *Juſtine* ſays to his brother *January*—
The Wif of Bathe, if ye han underſtonde,
Of mariage, which ye han now in honde,
Declared hath ful wel in litel ſpace—

alluding very plainly to this *Prologue* of the *Wife of Bath*. The impropriety of ſuch an alluſion in the mouth of *Juſtine* is groſs enough. The truth is, that Chaucer has inadvertently given to *a character in the Merchant's Tale* an argument which *the Merchant himſelf* might naturally have uſed upon a ſimilar occaſion, *after* he had heard the *Wife of Bath*. If we ſuppoſe, with the Editions, *that the Wife of Bath had not at that time ſpoken her Prologue*, the impropriety will be increaſed to an incredible degree.

a direct reference to the *Wife of Bathes Prologue*, before it has been ſpoken. Such an impropriety I was glad to remove upon the authority of the beſt Mſſ. though it had been acquieſced in by all former Editors; eſpecially as the ſame Mſſ. pointed out to me an other (I believe, the true) place for both the *Merchant's* and the *Squier's* Tales, which have hitherto been printed immediately after the *Man of Lawes*. But of that hereafter.

§ XVII. The want of a few lines to introduce the WIFE of BATHES PROLOGUE is, perhaps, one of thoſe defects, hinted at above, which Chaucer would have ſupplied if he had lived to finiſh his work. The extraordinary length of it, as well as the vein of pleaſantry that runs through it, is very ſuitable to the character of the ſpeaker. The greateſt part muſt have been of Chaucer's own invention, though one may plainly ſee that he had been reading the popular invectives againſt marriage and women in general; ſuch as, the ROMAN DE LA ROSE; VALERIUS AD RUFINUM *de non ducendâ uxore*; and particularly HIERONYMUS *contra Jovinianum* (19).

(19) The holy Father, by way of recommending celibacy, has exerted all his learning and eloquence

§ XVIII. THE

§ XVIII. THE WIFE OF BATHES TALE ſeems to have been taken from the Story of *Florent* in Gower, *Conf. Amant.* B. i. or perhaps from an older narrative, in the *Geſta Romanorum* or ſome ſuch collection, from which the Story of Florent was itſelf borrowed. However that may have been, it muſt be allowed that Chaucer has

(and he certainly was not deficient in either) to collect together and aggravate whatever he coud find to the prejudice of the female ſex. Among other things he has inſerted his own tranſlation (probably) of a long extract from what he calls—"*liber aureolus Theophraſti de nuptiis.*"

Next to him in order of time was the treatiſe entitled "*Epiſtola Valerii ad Rufinum de non ducendâ uxore.*" Mſ. *Reg.* 12 D. iii. It has been printed (for the ſimilarity of its ſentiments, I ſuppoſe) among the works of St. Jerome, though it is evidently of a much later date. Tanner (from Wood's Mſ. Coll.) attributes it to *Walter Map* [Bib. Brit. v. MAP.]. I ſhould not believe it to be older; as John of Saliſbury, who has treated of the ſame ſubject in his *Polycrat.* l. viii. c. xi. does not appear to have ſeen it.

To theſe two books *Jean de Meun* has been obliged for ſome of the ſevereſt ſtrokes in his *Roman de la Roſe*; and Chaucer has transfuſed the quinteſſence of all the three works (upon the ſubject of matrimony) into his *Wife of Bathes Prologue* and *Merchants Tale.*

conſider-

conſiderably improved the fable by lopping off ſome improbable, as well as unneceſſary, circumſtances; and the transferring of the ſcene from Sicily to the Court of King Arthur muſt have had a very pleaſing effect, before the fabulous majeſty of that court was quite obliterated.

The old Ballad entitled "The Marriage of Sir Gawaine," [*Ancient Poetry*, vol. iii. p. 11.] which the learned Editor thinks may have furniſhed Chaucer with this tale, I ſhould rather conjecture (with deference to ſo good a judge in theſe matters) to have been compoſed by one who had read both Gower and Chaucer.

§ XIX. THE TALES of THE FRERE and THE SOMPNOUR are well ingrafted upon that of the *Wife of Bath*. The ill humour which ſhews itſelf between thoſe two characters is quite natural, as no two profeſſions at that time were at more conſtant variance. The Regular Clergy, and particularly the Mendicant Freres, affected a total exemption from all Eccleſiaſtical juriſdiction, except that of the Pope, which made them exceedingly obnoxious to the Biſhops, and of courſe to all the inferiour officers of the national hierarchy.

I have

I have not been able to trace either of these tales to any author older than Chaucer, and possibly they may both have been built upon some traditional pleasantries, which were never before committed to writing.

§ XX. THE CLERKES TALE is in a different strain from the three preceding. He tells us, in his *Prologue*, that he learned it *from Petrarch at Padua*; and this (by the way) is all the ground that I can find for the notion that Chaucer had seen Petrarch (20) in Italy. It is not

(20) I can find no older or better authority for this notion than the following passage in *Speght's* life of Chaucer, prefixed to the Edition in 1597. "Some write, that he with Petrarke was present at the marriage of Lionell Duke of Clarence with Violante daughter of Galeasius, Duke of Millaine: yet Paullus Jovius nameth not Chaucer; but Petrarke, he sayth, was there." It appears from an instrument in Rymer [*Liberat.* 42 E. III. m. 1.], that the Duke of Clarence passed fromDover to Calais, in his way to Milan, in the spring of 1368, with a retinue of 457 men and 1280 horses. That Chaucer might have attended the Duke upon this occasion is not impossible. He had been, probably, for some time in the king's service, and had received the year before a Grant of an annuity of 20 Marks—pro bono servitio, quod dilectus Vallettus noster, Galfridus Chaucer nobis impendit et impendet

easy

eaſy to ſay why Chaucer ſhould chooſe to own an obligation for this tale to Petrarch rather

in futurum. *Pat.* 41 E. III. p. 1. m. 13. ap. Rymer. There is a curious account of the feaſt at this marriage in the *Chronica di Mantoua* of *Aliprandi* [Murator. *Antiq. Med. Ævi*, vol. v. p. 1187, & ſeq.], but he does not give the names of the

" Grandi Signori e Baroni Inghileſe,

who were (as he ſays)

" Con Meſſere Lionell' in compagnia,"

The moſt conſiderable of them were probably thoſe 26 (Knights and others) who, before their ſetting out for Milan, procured the King's licence to appoint Attorneys general to act for them here. *Franc.* 42 E. III. m. 8. ap. Rymer. The name of Chaucer does not appear among them.

The embaſſy to *Genoa*, to which Chaucer was appointed in November 1372, might poſſibly have afforded him another opportunity of ſeeing Petrarch. But in the firſt place, it is uncertain whether he ever went upon that Embaſſy. If he did, the diſtance from *Genoa* to *Padua*, where Petrarch reſided, is conſiderable; and I cannot help thinking that a reverential viſit *from a Miniſter of the King of England* would have been ſo flattering to the old man, that either he himſelf or ſome of his biographers muſt have recorded it. On the other hand, ſuppoſing Chaucer at *Genoa*, it is to be preſumed, that he would not have been deterred by the difficulties of a much longer journey from paying his reſpects to the firſt literary character of the age: than

than to Boccace, from whoſe *Decameron*, D. x. N. 10. it was tranſlated by Petrarch in 1373 (the year before his death), as appears by a remarkable letter, which he ſent with his tranſlation to Boccace [*Opp. Petrarch.* p. 540—7. Ed. Baſ. 1581.]. It ſhould ſeem too from the ſame letter, that the ſtory was not invented by Boccace, for Petrarch ſays, "that it had always pleaſed him *when he heard it many years before*," (21) whereas he had not ſeen the *Decameron* till very lately.

and it is remarkable, that the time of this embaſſy, in 1373, is the preciſe time at which he coud have learned the ſtory of Griſeldis *from Petrarch at Padua*. For Petrarch in all probability made his tranſlation *in that very year*, and he died in July of the year following.

The inquiſitive and judicious author of *Mémoires pour la vie de Petrarque* gave us hopes [Pref. to t. ii. p. 6.], that he would ſhew, that Chaucer was in connexion *(en liaiſon)* with Petrarch. As he has not fulfilled his promiſe in a later (I fear, the laſt) volume of his very ingenious work, I ſuſpect that his more accurate reſearches have not enabled him to verify an opinion, which he probably at firſt adopted upon the credit of ſome biographer of Chaucer.

(21) — Cum et mihi ſemper *ante multos annos audita* placuiſſet, et tibi uſque adeo placuiſſe perpenderem, ut vulgari eam ſtylo tuo cenſueris non indig-

§ XXI. In

§ XXI. In the *Ballade*, with which *the Clerk* concludes his Tale, I have changed the order of the three laſt Stanzas, ſo as to make it end—

And let him *care*, and *wepe*, and wringe, and *waile*—

and immediately after I have placed the MARCHANTS PROLOGUE, beginning—

Weping and *wailing*, *care* and other ſorwe
I have enough—.

This arrangement, which recommends itſelf at firſt ſight, is alſo ſupported by ſo many Mſſ. of

nam, et fine opĕris, ubi rhetorum diſciplina validiora quælibet collocari jubet. *Petrarch. loc. cit.* M. L'Abbé de Sade [*Mem. de Petr.* t. iii. p. 797.] ſays, that the Story of Griſeldis is taken from an ancient Mſ. in the library of M. Foucault, entitled, *Le parement des Dames*. If this ſhould have been ſaid upon the authority of *Manni* [Iſt. del Decam. p. 603.], as I very much ſuſpect, and if *Manni* himſelf meant to refer to M. Galland's *Diſcours ſur quelques anciens Poetes* [Mem. de l'Acad. des I. et B. L. t. ii. p. 686.], we muſt look ſtill further for the original of Boccace's Novel. M. Galland ſays nothing, as I obſerve, of the *antiquity* of the Mſ. Le titre (he ſays) eſt *Le parement des Dames*, avec des explications en Proſe, où l'on trouve l'hiſtoire de Griſelidis que feu M. Perrault a miſe en vers: but he ſays alſo expreſsly, that it was a work of *Olivier de la Marche*, who was not born till many years after the death of Boccace.

the

the beſt authority, that, without great negligence or dullneſs, I coud not have either overlooked or rejected it, eſpecially as the whole turn of the *Marchants Prologue*, and the expreſs mention of *Griſilde* in ver. 9100. demonſtrate, that he is ſuppoſed to ſpeak with the *Clerkes Tale* freſh in his memory.

§ XXII. The ſcene of the MARCHANTS TALE is laid in Italy, but none of the names, except Damian and Juſtin, ſeem to be Italian, but rather made at pleaſure; ſo that I doubt whether the ſtory be really of Italian growth. The adventure of *the Pear-tree* I find in a ſmall collection of Latin fables, written by one Adolphus, in Elegiac verſes of his faſhion, in the year 1315. As this fable has never been printed but once, and in a book not commonly to be met with, I ſhall tranſcribe below (22) the ma-

(22) *Adolphi Fabulæ*, ap. Leyſer. Hiſt. Poet. Medii Ævi, p. 2008.

Fabula 1.

Cæcus erat quidam, cui pulcra virago —
— — — — — —
In curtis viridi reſident hi ceſpite quâdam
Luce. Petit mulier robur adire Pyri.
Vir favet, amplectens mox robur ubique lacertis.
Arbor adunca fuit, qua latuit juvenis.

terial

terial parts of it, and I dare ſay the Reader will not be very anxious to ſee any more.

Amplexatur eam dans baſia dulcia. Terram
Incepit colere vomere cum proprio.
Audit vir ſtrepitum. nam ſæpe carentia ſenſus
Unius in reliquo, noſco, vigere ſolet.
Heu miſer! exclamat; te lædit adulter ibidem.
Conqueror hoc illi qui dedit eſſe mihi.
Tunc Deus omnipotens, qui condidit omnia verbo,
Qui ſua membra probat, vaſcla velut figulus,
Reſtituens aciem miſero, tonat illico; Fallax
Femina, cur tantâ fraude nocere cupis?
— — — — —
Percipit illa virum. Vultu reſpondet alacri:
Magna dedi medicis; non tibi cura fuit.
Aſt, ubi luſtra ſua ſatis uda petebat Apollo,
Candida ſplendeſcens Cynthia luce merâ,
Tunc ſopor irrepſit mea languida corpora: quædam
Aſtitit. inſonuit auribus illa meis.
Ludere cum juvene ſtudeas in roboris alto;
Priſca viro dabitur lux cito, crede mihi.
Quod feci. Dominus ideo tibi munera lucis
Contulit. idcirco munera redde mihi.
Addidit ille fidem mulieri, de prece cujus
Se ſanum credit, mittit et omne nefas.
— — — — — —

The ſame ſtory is inſerted among *The Fables of Alphonſe*, printed by Caxton in Engliſh, with thoſe of *Æſop*, *Avian and Pogge*, without date; but I do not find it in the original Latin of Alphonſus, Mſ. Reg.

Whatever

Whatever was the real original of this Tale, the Machinery of the Faeries, which Chaucer has uſed ſo happily, was probably added by himſelf; and indeed, I cannot help thinking, that his *Pluto* and *Proſerpina* were the true progenitors of *Oberon* and *Titania* (23), or rather, that they themſelves have, once at leaſt, deigned to reviſit our poetical ſyſtem under the latter names.

§ XXIII. The PROLOGUE to *the Squier's Tale* appears now for the firſt time in print. Why it has been omitted by all former Editors I cannot gueſs, except, perhaps, becauſe it did not ſuit with the place, which (for reaſons beſt known to themſelves) they were determined to aſſign to *the Squier's Tale*, that is, after *the Man of Lawes* and before *the Marchants*. I have choſen rather to follow the MſS. of the beſt authority in placing

10 B. xii. or in any of the French tranſlations of his work that I have examined.

(23) This obſervation is not meant to extend further than *the King and Queen* of Faery; in whoſe characters, I think it is plain, that Shakeſpeare, in imitation of Chaucer, has dignified our Gothic Elves with the manners and language of the claſſical Gods and Goddeſſes. In the reſt of his Faery ſyſtem, Shakeſpeare ſeems to have followed Drayton and the popular ſuperſtition of his own time.

the Squiers Tale after *the Marchant's*, and in connecting them together by this Prologue, agreably, as I am perſuaded, to Chaucer's intention. The lines which have uſually been printed by way of Prologue to *the Squiers Tale*, as I believe them to have been really compoſed by Chaucer, though not intended for *the Squiers* Prologue, I have prefixed to *the Shipman's Tale*, for reaſons, which I ſhall give when I come to ſpeak of that Tale.

§ XXIV. I ſhould have been very happy if the Mſſ. which have furniſhed the SQUIERS Prologue, had ſupplied the deficient part of his TALE, but I fear the judgement of Milton was too true, that this ſtory was "*left half-told*" by the author. I have never been able to diſcover the probable original of this tale, and yet I ſhould be very hardly brought to believe that the whole, or even any conſiderable part of it, was of Chaucer's invention.

§ XXV. We are now arrived with the common Editions (though by a different courſe) at the FRANKELEINES TALE; and here again we muſt be obliged to the Mſſ. not indeed, as in the laſt inſtance, for a *new* Prologue, but for authorizing us to prefix to this Tale of *the Frankelein*

lein a Prologue, which in the common Editions is prefixed to the Tale of *the Marchant*, together with the true Prologue of that Tale, as printed above. It is ſcarce conceivable how theſe two Prologues coud ever be joined together and given to the ſame character, as they are not only entirely unconnected, but alſo in one point directly contradictory to each other; for in that, which is properly *the Marchant's*, he ſays expreſsly [ver. 9110.], that he had been married "*two monthes* and not more;" whereas in the other, the Speaker's chief diſcourſe is about *his ſon*, who is *grown up*. THIS therefore, upon the authority of the beſt MSS. I have reſtored to *the Frankelein*; and I muſt obſerve, that the ſentiments of it are much more ſuitable to *his* character than to that of *the Marchant*. It is quite natural, that a wealthy land-holder, of a generous diſpoſition, as he is deſcribed [ver. 332—62.], who has been Sheriff, Knight of the Shire, &c. ſhould be anxious to ſee his ſon (as we ſay) *a Gentleman*, and that he ſhould talk ſlightingly of money in compariſon with poliſhed manners and virtuous endowments; but neither the character which Chaucer has drawn of *his Marchant*, nor our general notions of the profeſſion

at that time, prepare us to expect from him ſo liberal a ſtrain of thinking.

§ XXVI. THE FRANKELEINS TALE, as he tells us himſelf, is taken from a *Britiſh Lay* (24);

(24) Les premieres Chanſons Françoiſes furent nommées des LAIS; ſays M. de la Ravaliere, *Poeſ. du Roi de Nav.* t. i. p. 215. And ſo far I believe he is right. But I ſee no foundation for ſuppoſing with him [in the ſame page] that the LAY was *une ſorte d'Elegie*, and that it was derived *du mot Latin* Leſſus, *qui ſignifie des plaintes*; or [in p. 217.] that it was *la chanſon—la plus majeſtueuſe et la plus grave*. It ſeems more probable that *Lai* in French was anciently a generical term, anſwering to *Song* in Engliſh. The paſſage which M. de la Ravaliere has quoted from *Le Brut*,

" Molt ſot de *Lais*, molt ſot de notes"—

is thus rendered by our *Layamon*. [See before, Eſſay, &c. n. 46.]

Ne cuthe na mon ſwa muchel of *ſong*.

The ſame word is uſed by Peirol d'Alvergna, Mſ. Crofts, fol. lxxxv. to denote the *ſongs* of *birds* (certainly not of the *plaintive* kind).

Et li auſell s'en van enamoran

L'uns per l'autre, et fan vantas (or *cantas*) et *lais*.

For my own part I am inclined to believe, that *Liod*, Iſland. *Lied*, Teuton. *Leoth*, Saxon, and *Lai*, French, are all to be deduced from the ſame Gothic original.

But beſide this general ſenſe, the name of *Lay* was particularly given to *the French tranſlations* of certain Poems, originally compoſed in Armorican Bretagne, and

and the names of perſons and places, as well as the ſcene and circumſtances of the ſtory, make

and in the Armorican language. I ſay *the French tranſlations*, becauſe *Lay*, not being (as I can find) an Armorican word, could hardly have been the name, by which a ſpecies of Poetry, not imported from France, was diſtinguiſhed by the firſt compoſers in Bretagne.

The chief (perhaps the only) collection of theſe *Lais* that is now extant, was tranſlated into French octoſyllable verſe by a Poeteſs, who calls herſelf *Marie*; the ſame (without doubt) who made the tranſlation of *Eſope*, quoted by Paſquier [*Rech.* l. viii. ch. i.] and Fauchet [L. ii. n. 84.], and placed by them in the reign of St. Louis, about the middle of the XIII Century. Both her works have been preſerved together in Mſ. *Harl.* 978. in a fair hand, which I ſee no reaſon to judge more recent than the latter end of that Century.

The *Lais* (with which only we are at preſent concerned) were addreſſed by her to ſome king. Fol. 139.

En le honur de vous, *noble reis*,
Ki tant eſtes pruz e curteis,
A ki tute joie ſe encline,
E en ki quoer tuz biens racine,
M'entremis des *lais* aſſembler,
Par rime faire e reconter.—

A few lines after, ſhe names herſelf.

Oez, Seignurs, ke dit *Marie* —

The titles of the Poems in this collection, to the number of twelve, are recited in the Harleian Catalogue.

this account extremely probable. The Lay itſelf is either loſt, or buried (perhaps for ever)

They are, in general, the names of the principal perſons in the ſeveral Stories, and are moſt of them evidently Armorican; and I think no one can read the Stories themſelves without being perſuaded, that they were either really tranſlated from the Armorican language, or at leaſt compoſed by one who was well acquainted with that language and country.

Though theſe Poems of Marie have of late been ſo little known as to have entirely eſcaped the reſearches of Fauchet and other French Antiquaries, they were formerly in high eſtimation. *Denis Piramus*, a very tolerable verſifier of the *Legend of St. Edmund the King* [Mſ. *Cotton.* Dom. A. xi.], allows that *Dame Marie* (as he calls her) had great merit in the compoſition of her LAYS, *though they are not all true*;—

E ſi en eſt ele mult loee,
E la ryme par tut amee.

A tranſlation of her *Lays* (as it ſhould ſeem) into one of the Northern languages was among the books given by Gabriel de la Gardie to the Univerſity of Upſal, under the title of *Variæ Britannorum Fabulæ*. [See the deſcription of the book by Stephanius, in Cat. Libb. Septent. at the end of Hickes, Gr. A. S. edit. 1689, 4^to^. p. 180.] That Chaucer had read them I think extremely probable, not only from a paſſage in his Dreme [ver. 1820—1926.], which ſeems to have been copied from the *Lay of Elidus*, but alſo from the manner in which he makes the Frankelin ſpeak of the Bre-

in

in one of thoſe ſepulchres of Mſſ. which, by courteſy, are called Libraries; but there are two

tons and their compoſitions. See the note on ver. 11021.

However, in Chaucer's time, there were other *Britiſh Lays* extant beſide this collection by Marie. *Emarè* has been mentioned before, § xv. An old Engliſh *Ballad of Sir Gowther* [Mſ. *Reg.* 17 B. xliii.] is ſaid by the writer to have been taken *out of one of the Layes of Britanye:* in another place he ſays— *the firſt Lay of Britanye.* The original of *the Frankeleins Tale* was probably a third. There were alſo *Lays*, which did not pretend to be *Britiſh*, as *Le Lay d'Ariſtote*, *Li Lais de l'Oiſelet*, [Fabliaux, tom. i,]. *Le Lai du Corn* by Robert Bikez [Mſ. *Bod.* 1687.] is ſaid by him to have been invented by *Garaduc*, who accompliſhed the adventure. In the Ballad, entitled "THE BOY AND THE MANTLE," [Anc. Poet. v. iii. p. 1.] which I ſuſpect to have been made up out of *this Lay* and *Le Court Mantel*, the ſucceſsful knight is called *Cradock*. Robert Bikez ſays further, that the Horn was ſtill to be ſeen at Cirenceſter.

Q'fuſt a *Cirincetre*
A une haute feſte,
La pureit il veer
Iceſt corn tout pur veir.
Ceo diſt *Robert Bikez.*—

In none of theſe Lays do we find the qualities attributed to that ſort of compoſition by M. de la Ravaliere. Ac-

imitations of it extant by Boccace, the firſt in the Vth Book of his *Philocopo*, and the ſecond in the *Decameron*, D. x. N. 5. They agree in every reſpect with each other, except that the ſcene and the names are different, and in the latter the narration is leſs prolix and the ſtyle leſs flowery than in the former, which was a juvenile work (25). The only material point,

cording to theſe examples we ſhould rather define the Lay to be a ſpecies of *ſerious* narrative poetry, of *a moderate length*, in a ſimple ſtyle and *light metre*. *Serious* is here oppoſed (not to *pleaſant*, but) to *ludicrous*, in order to diſtinguiſh the Lay from the *Conte* or *Fabliau*; as on the other hand its *moderate length* diſtinguiſhes it from the *Geſte*, or common *Roman*. All the Lays that I have ſeen are in *light metre*, not exceeding eight ſyllables. See before, Eſſay, &c. n. 60.

(25) I ſaw once an Edition of the *Philocopo*, printed at Venice, 1503, fol. with a letter at the end of it, in which the Publiſher Hieronymo Squarzaficho ſays (if I do not miſremember), "that this work was written by Boccace at twenty years of age (about 1333), while he was at Naples in the houſe of John Barrile." [*Johannes Barrillus* is called by Boccace [*Geneal. Deor.* l. xiv. c. 19.] *magni ſpiritus homo*. He was ſent by King Robert to attend Petrarch to his coronation at Rome, and is introduced by the latter in his ſecond Eclogue, under the name of *Idæus*; ab Idâ, monte Cretenſi,

in

in which Boccace ſeems to have departed from his original, is this: inſtead of "*the removal of the rockes*" the Lady deſires "*a garden, full of the flowers and fruits of May, in the month of January*;" and ſome ſuch alteration was certainly neceſſary, when the ſcene came to be removed from Bretagne to Spain and Italy, as it is in Boccace's novels (26). I ſhould gueſs that

unde et ipſe oriundus fuit. *Intentiones Eclogarum Franc. Petrarchæ*, Mſ. *Bod.* 558.] Not knowing at preſent where to find that Edition, I am obliged to relie upon my memory only for this ſtory, which I think highly probable, though it is not mentioned (as I recollect) by any of the other Biographers of Boccace. A good life of Boccace is ſtill much wanted.

The adventures of *Florio* and *Biancofiore* (which make the principal ſubject of the *Philocopo*) were famous long before Boccace, as he himſelf informs us, l. i. p. 6. Ed. 1723. *Floris* and *Blancaflor* are mentioned as illuſtrious lovers by *Matfres Eymengau de Bezers*, a Languedocian Poet, in his *Breviari d'amor* dated in the year 1288. Mſ. *Reg.* 19 C. i. fol. 199. It is probable however that the Story was enlarged by Boccace, and particularly I ſhould ſuppoſe that the *Loveqeſtions* in l. v. (the fourth of which queſtions contains the Novel referred to in the text) were added by him.

(26) The *Conte Boiardo* (the precurſor and model of Arioſto) in his *Orlando inamorato*, l. i. ca. 12. has inſerted a Tale upon the plan of Boccace's two novels,

Chaucer

Chaucer has preſerved pretty faithfully the principal incidents of the *Britiſh tale*, though he has probably thrown in ſome ſmaller circumſtances to embelliſh his narration. The long liſt of virtuous women in Dorigene's Soliloquy is plainly copied from HIERONYMUS *contra Jovinianum.*

§ XXVII. Thus far I flatter myſelf I have been not unſucceſsful in reſtoring the true order, and connexion with each other, of the *Clerkes*, the *Marchantes*, the *Squieres* and the *Frankeleines* Tales, but with regard to the next ſtep, which I have taken, I muſt own myſelf more dubious. In all the editions the Tales of *the Nonne* and *the Chanones Yeman* precede *the Doctoures*, but the beſt Mſſ. agree in removing thoſe Tales to the end of *the Nonnes Preeſtes*, and I have not ſcrupled to adopt this arrangement, which, I think, is indiſputably eſtabliſhed by the following conſideration. When *the Monk* is called upon for his Tale the Pilgrims were near Rocheſter [ver. 13932.], but when *the Chanon* overtakes them they were advanced to Bough-

but with conſiderable alterations, which have carried the Story, I apprehend, ſtill further from its *Britiſh* original.

ton under Blee [ver. 16024.], twenty miles beyond Rochester, so that the Tale of *the Chanones Yeman*, and that of *the Nonne* to which it is annexed, cannot with any propriety be admitted till after *the Monkes* Tale, and consequently not till after *the Nonnes Preestes*, which is inseparably linked to that of *the Monk*.

§ XXVIII. These two Tales therefore of *the Nonne* and *the Chanones Yeman* being removed out of the way, *the Doctoures* comes clearly next to *the Frankeleines*; but how they are to be connected together, and whether at all, is a matter of doubt. What I have printed by way of *Prologue* to the *Doctoures* Tale I found in one of the best Mss. but only in one: in the others it has no Prologue. The first line applies so naturally and smartly to *the Frankeleines* conclusion, that I am strongly inclined to believe it from the hand of Chaucer, but I cannot say so much for the five following. I would therefore only wish these lines to be received for the present (according to the Law-phrase) *de bene esse*, till they shall either be more authentically established, or superseded by the discovery of the genuine Prologue.

§ XXIX. In THE DOCTOURES TALE, beside Livy (who is quoted), Chaucer may possibly

ſibly have followed Gower in ſome particulars, who has alſo related the Story of Virginia, *Conf. Amant.* B. vii. but he has not been a ſervile copyiſt of either of them.

§ XXX. *The Pardoneres Tale* has a *Prologue* which connects it with *the Doctoures.* There is alſo a pretty long preamble, which may either make part of the Prologue, or of the Tale. The Mſſ. differ in this point. I have choſen to throw it into the Tale, and to confine the Prologue to what I ſuppoſe to be its proper uſe, the introduction of the new Speaker. When he is once in complete poſſeſſion of his office of entertaining the company, his Prefaces or Digreſſions ſhould all, I think, be equally conſidered as parts of his Tale.

The mere outline of THE PARDONERES TALE is to be found in the *Cento Novelle Antiche.* Nov. lxxxii.

§ XXXI. The Tale of *the Shipman* in the beſt Mſſ. has no *Prologue.* What has been printed as ſuch in the common Editions is evidently ſpurious. To ſupply this defect I have ventured, upon the authority of one Mſ. (and, I confeſs, not one of the beſt) to prefix to this Tale the *Prologue,* which has uſually been prefixed

fixed to the Tale of *the Squier*. As this Prologue was undoubtedly compoſed by Chaucer, it muſt have had a place ſomewhere in this Edition, and if I cannot prove that it was really intended by him for this place, I think the Reader will allow that it fills the vacancy extremely well. *The Pardoneres tale* may very properly be called "*a thrifty tale*," and he himſelf "*a lerned man*" [ver. 12905—8.]; and all the latter part, though highly improper in the mouth of the "*curteis Squier*," is perfectly ſuited to the character of *the Shipman*.

This tale is generally ſuppoſed to be taken from the *Decameron*. D. viii. N. 1. but I ſhould rather believe that Chaucer was obliged to ſome old French *Fableour*, from whom Boccace had alſo borrowed the ground-work of his Novel, as in the caſe of *the Reves* Tale. Upon either ſuppoſition, a great part of the incidents muſt probably have been of his own invention.

§ XXXII. The tranſition from the Tale of *the Shipman* to that of *the Prioreſſe* is happily managed. I have not been able to diſcover from what Legende of the Miracles of our Lady THE PRIORESSES TALE is taken. From the ſcene being laid in Aſia, it ſhould ſeem, that this

this was one of the oldeſt of the many ſtories, which have been propagated, at different times, to excite or juſtify ſeveral mercileſs perſecutions of the Jews, upon the charge of murthering Chriſtian children (27). The ſtory of *Hugh of Lincoln*, which is mentioned in the laſt Stanza, is placed by Matthew Paris under the year 1255.

(27) In the firſt four months of the *Acta Sanctorum* by Bollandus, I find the following names of Children canonized, as having been murthered by Jews: xxv Mart. *Willielmus Norwicenſis*. 1144. *Richardus, Pariſiis*. 1179. xvii Apr. *Rudolphus, Bernæ*. 1287. *Wernerus, Weſaliæ*. an. eod. *Albertus, Poloniæ*. 1598. I ſuppoſe the remaining eight months would furniſh at leaſt as many more. See a Scottiſh Ballad [Rel. of Anc. Poet. v. i. p. 32.], upon one of theſe ſuppoſed murthers. The Editor has very ingeniouſly conjectured that "Mirryland" in ver. 1. is a corruption of "Milan." Perhaps the real occaſion of the Ballad may have been what is ſaid to have happened at *Trent*, in 1475, to a boy called *Simon*. The Cardinal Hadrian, about fifty years after, mentioning the rocks of Trent, adds, "quo Judæi *ob Simonis cædem* ne aſpirare quidem audent. *Præf. ad librum de Serm. Lat.* The change of the name in the Song, from *Simon* to *Hugh*, is natural enough in *this* country, where ſimilar ſtories of *Hugh of Norwich* and *Hugh of Lincoln* had been long current.

§ XXXIII. Next to *the Prioreſſe* CHAUCER himſelf is called upon for his Tale. In the *Prologue* he has dropped a few touches deſcriptive of his own perſon and manner, by which we learn, that he was uſed to look much upon the ground; was of a corpulent habit; and reſerved in his behaviour. His RIME OF SIRE THOPAS was clearly intended to ridicule the "palpable-groſs" fictions of the common Rimers of that age, and ſtill more, perhaps, the meanneſs of their language and verſification. It is full of phraſes taken from *Iſumbras*, *Li beaus deſconus*, and other Romances in the ſame ſtyle, which are ſtill extant. A few of his imitations of them will be pointed out in the Notes.

§ XXXIV. For the more complete reprobation of this ſpecies of Riming, even *the Hoſt*, who is not to be ſuſpected of too refined a taſte, is made to cry out againſt it, and to cut ſhort Sire Thopas in the midſt of his adventures. CHAUCER has nothing to ſay for his *Rime*, but that "*it is the beſte he can*" [ver. 13856.], and readily conſents to tell another Tale; but having juſt laughed ſo freely at the bad poetry of his time, he might think it, perhaps, too invidious to exhibit a ſpecimen of better in his own perſon,

ſon, and therefore his other Tale is in proſe, a mere tranſlation from "*Le Livre de Melibee et de dame Prudence*," of which ſeveral copies are ſtill preſerved in Mſ. (28). It is in truth, as he calls it, [ver. 13868.] "*a moral tale vertuous*," and was probably much eſteemed in its time, but, in this age of levity, I doubt ſome Readers will be apt to regret, that he did not rather give us the remainder of *Sire Thopas*.

§ XXXV. The Prologue of the Monkes Tale connects it with *Melibee*. The *Tale* itſelf is certainly formed upon the plan of *Boccace's* great work *de caſibus virorum illuſtrium*, but Chaucer has taken the ſeveral Stories, of which it is compoſed, from different authors, who will be particularized in the Notes.

§ XXXVI. After a reaſonable number of melancholy ditties, or Tragedies, as the Monk calls them, he is interrupted by the Knight, and the Hoſt addreſſes himſelf to *the Nonnes Preeſt*, to tell them "*ſwiche thing as may* their *hertes glade*."

(28) Two copies of this work are in the Muſeum, Mſſ. *Reg.* 19 C. vii. and 19 C. xi. in French proſe. Du Freſnoy, Bibliot. des Romans, v. ii. p. 248. mentions two copies of the ſame work *en vers, dans la Bibliotheque Seguier*.

The

THE TALE OF THE NONNES PREEST is cited by Dryden, together with that of *the Wife of Bath*, as of Chaucer's own invention. But that great Poet was not very converſant with the authors of which Chaucer's library ſeems to have been compoſed. *The Wife of Bathes Tale* has been ſhewn above to be taken from Gower, and the Fable of the Cock and the Fox, which makes the ground of *the Nonnes Preeſtes Tale*, is clearly borrowed from a collection of Æſopean and other Fables, by *Marie* a French Poeteſs, whoſe collection of *Lais* has been mentioned before in n. 24. As her Fable is ſhort and well told, and has never been printed, I ſhall inſert it here at length (29), and the more willingly,

(29) From Mſ. Harl. 978. f. 76.

D un cok recunte, ki eſtot
Sur un femer, e ſi chantot.
Par de lez li vient un gupilz,
Si l'apela par muz beaus diz.
Sire, fet il, muz te vei bel;
Unc ne vi ſi gent oiſel.
Clere voiz as ſur tute rien,
Fors tun pere, qe jo vi bien;
Unc oiſel meuz ne chanta;
Mes il le fiſt meuz, kar il cluna.
Si puis jeo fere, diſt li cocs.

becauſe it furniſhes a convincing proof, how

Les eles bat, les oilz ad clos,
Chanter quida plus clerement.
Li gupil ſaut, e ſil prent;
Vers la foreſt od lui s'en va.
Par mi un champ, u il paſſa,
Curent apres tut li paſtur;
Li chiens le huent tut entur.
Veit le gupil, ki le cok tient,
Mar le guaina ſi par eus vient.
Va, fet li cocs, ſi lur eſcrie,
Qe ſui tuens, ne me larras mie.
Li gupil volt parler en haut,
E li cocs de ſa buche ſaut.
Sur un haut fuſt s'eſt muntez.
Quant li gupilz s'eſt reguardez,
Mut par ſe tient enfantillé,
Que li cocs l'ad ſi enginné.
De mal talent e de droit ire
La buche comence a maudire,
Ke parole quant devereit taire.
Li cocs reſpunt, ſi dei jeo faire,
Maudire l'oil, ki volt cluiner,
Quant il deit guarder e guaiter,
Que mal ne vient a lur Seignur.
Ceo funt li fol tut li pluſur,
Parolent quant deivent taiſer,
Teiſent quant il deivent parler.

The reſemblance of Chaucer's Tale to this fable is obvious; and it is the more probable that he really

able

able Chaucer was to work up an excellent Tale out of very ſmall materials.

§ XXXVII. The ſixteen lines, which are printed at the end of the *Nonnes Preeſtes Tale*, might

copied from Marie, becauſe no ſuch Fable is to be found either in the Greek Æſop, or in any of the Latin compilations (that I have ſeen) which went about in the dark ages under the name of Æſop. Whether it was invented by Marie, or whether ſhe tranſlated it, with the reſt of her fables, from the Anglo-Saxon verſion of Æſop by King Alfred, (as ſhe ſays herſelf,) I cannot pretend to determine. Though no Anglo-Saxon verſion of Æſop be now (as I can find) extant, there may have been one formerly, which may have paſſed (like many other tranſlations into that language) under the name of Alfred; and it may be urged in ſupport of the probability of Maries poſitive aſſertion, that ſhe appears, from paſſages in her *Lais*, to have had ſome knowledge of Engliſh. I muſt obſerve that the name of the King, whoſe Engliſh Verſion ſhe profeſſes to follow, is differently ſtated in different Mſſ. In the beſt Mſ. *Harl.* 978. it is plainly *Li reis Alured.* In a later Mſ. Veſp. B. xiv. it is *Li reis Henris.* Paſquier [*Recherches*, l. viii. c. i.] calls him *Li roy Auuert*, and Du Cheſne (as quoted by Menage, v. ROMAN) *Li rois Mires*; but all the copies agree in making Marie declare, that ſhe tranſlated her work "*de l'Anglois en Roman.*" A Latin Æſop, Mſ. *Reg.* 15 A. vii. has the ſame ſtory of an Engliſh verſion by order of a *Rex Angliæ Affrus.*

perhaps more properly be conſidered as the beginning of the Prologue to the ſucceeding Tale, if it were certain what Tale was intended to ſucceed. In both Dr. Aſkew's Mſſ. the laſt of theſe lines is read thus,—

Seide unto *the Nunne* as ye ſhul heer.—

and there are ſix more lines to introduce her Tale; but, as theſe ſix lines are manifeſtly forged for the purpoſe, I have choſen rather to adhere to the other Mſſ. which acknowlege themſelves defective in this part, and give us *the Nonnes Tale*, as I have done, without any introduction. It is very probable, I think, that Chaucer himſelf had not determined, whether he ſhould connect *the Nonnes Tale* with that of *the Nonnes Preeſt*, or whether he ſhould interpoſe a Tale or two, or perhaps more, between them.

THE TALE OF THE NONNE is almoſt literally tranſlated from the life of St. Cecilia in the *Legenda aurea* of *Jacobus Januenſis*. It is mentioned by Chaucer, as a ſeparate work, in his *Legende of good women* [ver. 426.] under the title of "the life of Seint Cecile," and it ſtill retains evident marks that it was not originally compoſed in the form of a Tale to be *ſpoken* by

the

the Nonne (30). However there can be no doubt that Chaucer meant to incorporate it into this collection of Canterbury Tales, as the *Prologue of the Chanones Yeman* expreſsly refers to it.

§ XXXVIII. The introduction of *the Chanones Yeman* to tell a Tale, at a time when ſo many of the original characters remain to be called upon, appears a little extraordinary. It ſhould ſeem, that ſome ſudden reſentment had determined Chaucer to interrupt the regular courſe of his work, in order to inſert a Satire againſt the Alchemiſts. That their pretended ſcience was much cultivated about this time (31), and pro-

(30) The whole Introduction is in the ſtyle of a perſon *writing*, and not of one *ſpeaking*. If we compare it with the Introduction to the Prioreſſes Tale the difference will be very ſtriking. See particularly ver. 15546.

Yet pray I you, that *reden* that I *write* —

and in ver. 15530. the Relater, or rather Writer, of the Tale, in all the Mſſ. (except one of middling authority) is called "unworthy *Son* of Eve." Such little inaccuracies are ſtrong proofs of an unfiniſhed work. See before, p. 121.

(31) The firſt conſiderable Coinage of Gold in this country was begun by Edward III, in the year 1343, and according to Camden [in his *Remains*, Art. *Money*] "the Alchemiſts did affirm (as an unwritten verity)

duced its uſual evils, may fairly be inferred from the Act, which was paſſed ſoon after, 5 H. IV.

that the Roſenobles, which were coined ſoon after, were made by projection or multiplication Alchemical of Raymond Lully in the Tower of London." In proof of this, " beſides the tradition of the Rabbies in that faculty," they alledged " the Inſcription; *Jeſus autem tranſiens per medium eorum ibat*;" which they profoundly expounded, *as Jeſus paſſed inviſible and in moſt ſecret manner by the middeſt of Phariſees, ſo that gold was made by inviſible and ſecret art amidſt the ignorant.* But others ſay, that Text was the only amulet uſed in that credulous warfaring age to eſcape dangers in battles." Thus Camden. I rather believe it was an Amulet, or Charm, principally uſed againſt Thieves; upon the authority of the following paſſage of Sir John Mandevile, c. x. p. 137. " And an half myle fro Nazarethe is the Lepe of oure Lord: for the Jewes ladden him upon an highe roche for to make him lepe down and have ſlayn him: but Jeſu paſſed amonges hem, and lepte upon another roche; and yit ben the ſteppes of his feet ſene in the roche where he allyghte. And therfore ſeyn ſum men whan thei dreden hem of Theſes, on ony weye, or of Enemyes; *Jeſus autem tranſiens per medium illorum ibat:* that is to ſeyne; *Jeſus forſothe paſſynge be the myddes of hem he wente:* in tokene and mynde, that oure Lord paſſed thorghe out the Jewes crueltee, and ſcaped ſafly fro hem; *ſo ſurely mowe men paſſen the perile of Theſes.*" See alſo Catal. Mſſ. Harl. n, 2966. It muſt be owned, that a Spell againſt

c. iv.

c. iv. to make it Felonie *to multiplie gold or ſilver, or to uſe the art of multiplication.*

§ XXXIX. In the PROLOGUE TO THE MANCIPLES TALE, the Pilgrims are ſuppoſed to be arrived at a little town called "Bob up and down, Under the blee, in Canterbury way." I cannot find a town of that name in any Map, but it muſt have lain between Boughton (the

Thieves was the moſt ſerviceable, if not the moſt elegant, Inſcription that coud be put upon Gold Coin.

Aſhmole, in his *Theatrum Chemicum*, p. 443. has repeated this ridiculous ſtory concerning Lully with additional circumſtances, as if he really believed it; though Lully by the beſt accounts had been dead above twenty years before Edward III began to coin Gold.

The ſame Author (*Mercuriophilus Anglicus*, as he ſtyles himſelf) has inſerted among his *Hermetique Myſteries* [p. 213.] an old Engliſh Poem, under the title of *Hermes Bird*, which (he ſays in his Notes, p. 467.) was thought to have been written originally by *Raymund Lully*, or at leaſt made Engliſh by Cremer [Abbot of Weſtminſter and Scholar to Lully, p. 465.]. The truth is, that the Poem is one of *Lydgates*, and had been printed by Caxton under its true title, *The Chorle and the Bird*; and the fable, on which it is built, is related by *Petrus Alphonſus* [*de Clericali Diſciplinâ*. Mſ. *Reg.* 10 B. xii.] who lived above two hundred years before Lully.

place laſt mentioned) and Canterbury. The Fable of the Crow, which is the ſubject of THE MANCIPLES TALE, has been related by ſo many authors, from Ovid down to Gower, that it is impoſſible to ſay whom Chaucer principally followed. His ſkill in new dreſſing an old ſtory was never, perhaps, more ſucceſsfully exerted.

§ XL. After the *Tale of the Manciple* the common Editions, ſince 1542 (32), place what is

(32) In the Edition of 1542, when *the Plowman's Tale* was firſt printed, it was placed *after* the Perſon's Tale. The Editor, whoever he was, had not aſſurance enough (it ſhould ſeem) to thruſt it into the body of the work. In the ſubſequent Editions however, as it had probably been well received by the publick, upon account of its violent invectives againſt the Church of Rome, it was advanced to a more honourable ſtation, next to the Manciples Tale and *before* the Perſon's. The only account which we have of any Mſ. of this Tale is from Mr. Speght, who ſays [Note prefixed to *Plowman's Tale*], that he had "ſeene it in written hand in John Stowes Librarie in a booke of ſuch antiquitie, as ſeemed to have been written neare to Chaucers time." He does not ſay that it was *among the Canterbury Tales*, or that it had *Chaucer's name* to it. We can therefore only judge of it by the internal evidence, and upon that I have no ſcruple to declare my own opinion, that it has not the leaſt reſemblance to

called

called *the Plowmans Tale*; but, as I cannot underſtand that there is the leaſt ground of evi-

Chaucer's manner, either of writing or thinking, in his other works. Though he and Boccace have laughed at ſome of the abuſes of religion and the diſorders of Eccleſiaſtical perſons, it is quite incredible that either of them, or even Wicliff himſelf, would have raiſed at the whole government of the Church, in the ſtyle of this *Plowman's Tale*. If they had been diſpoſed to ſuch an attempt, their times would not have born it; but it is probable, that Chaucer (though he has been preſſed into the ſervice of Proteſtantiſm by ſome zealous writers) was as good a Catholick as men of his underſtanding and rank in life have generally been. The neceſſity of auricular Confeſſion, one of the great ſcandals of Popery, cannot be more ſtrongly inculcated than it is in the following *Tale of the Perſon*.

I will juſt obſerve, that Spenſer ſeems to ſpeak of the Author of *the Plowmans Tale* as a diſtinct perſon from Chaucer, though (in compliance, I ſuppoſe, with the taſte of his age) he puts them both on the ſame footing. In the epilogue to *the Shepherds Calendar* he ſays to his book,—

Dare not to match thy pipe with *Tityrus* his ſtile,
Nor with the Pilgrim that *the Ploughman* plaid awhile.

I know that Mr. Warton [in his excellent *Obſervations on Spenſer*, v. i. p. 125.] ſuppoſes this paſſage to refer to *the Viſions of Pierce Ploughman*, but my reaſon for differing from him is, that the Author of the Viſions

dence,

dence, either external or internal, for believing it to be a work of Chaucer's, I have not admitted it into this Edition.

§ XLI. THE PERSONES PROLOGUE therefore is here placed next to *the Manciples Tale*, agreably to all the Mſſ. which are known, and to every Edition before 1542. In this Prologue, which introduces the laſt Tale upon the journey to Canterbury, Chaucer has again pointed out to us the time of the day; but the hour by the clock is very differently repreſented in the Mſſ. In ſome it is *ten*, in others *two*: in moſt of the beſt Mſſ. *foure*, and in one *five*. According to the phænomena here mentioned, the Sun being 29° high, and the length of the Shadow to the projecting body as 11 to 6, it was *between four and five*. As by this reckoning there were at leaſt three hours left to ſunſet, one does not well ſee with what propriety the Hoſt admoniſhes the Perſon to *haſte him*, becauſe "*the Sonne wol adoun*," and to be "*fructuous in litel ſpace*;" and indeed *the*

never, as I remember, ſpeaks of *himſelf* in the character of *a Ploughman*.

Of *the Pilgrimes Tale*, which has alſo, with as little foundation, been attributed to Chaucer [Speght's Life of Ch.] I ſhall ſpeak in another place.

Perſon

Perſon (knowing probably how much time he had good) ſeems to have paid not the leaſt regard to his admonition; for his Tale (if it may be ſo called) is twice as long as any of the others. It is entitled in ſome Mſſ. "*Tractatus de Pœnitentiâ*, pro Fabulâ, ut dicitur, Rectoris," and I much ſuſpect that it is a tranſlation of ſome ſuch treatiſe. I can not recommend it as a very entertaining or edifying performance at this day; but the Reader will be pleaſed to remember, in excuſe both of Chaucer and his Editor, that, conſidering the Canterbury Tales as a great picture of life and manners, the piece would not have been complete, if it had not included the Religion of the time.

§ XLII. What is commonly called *the Retractation* at the end of the Perſon's Tale, in ſeveral Mſſ. makes part of that Tale; and certainly the appellation of "*litel tretiſe*" ſuits better with a ſingle tale, than with ſuch a voluminous work as the whole body of Canterbury Tales. But then on the other hand the recital, which is made in one part of it of ſeveral compoſitions of Chaucer, coud properly be made by nobody but himſelf. I have printed it, as I found it in Mſ. Aſk. i. with a few corrections

corrections from other Mſſ. and in the Notes I ſhall give the beſt account that I can of it.

Having thus gone through the ſeveral parts of the Canterbury Tales, which are printed in this Edition, it may not be improper, in the concluſion of this Diſcourſe, to ſtate ſhortly the parts which are wanting to complete the journey *to* Canterbury: Of the reſt of Chaucer's intended Plan (as has been ſaid before) we have nothing. Suppoſing therefore the number of the Pilgrims to have been *twenty-nine* [ſee before, § VI.], and allowing the Tale of *the Chanones Yeman* to ſtand in the place of that which we had a right to expect from *the Knightes Yeman*, the Tales wanting will be only thoſe of the *five* City-Mechanics and the Ploughman. It is not likely that the Tales told by ſuch characters would have been among the moſt valuable of the ſet, but they might, and probably would, have ſerved to link together thoſe which at preſent are unconnected; and for that reaſon it is much to be regretted, that they either have been loſt, or (as I rather (33) believe) were never finiſhed by the Author.

(33) When we recollect, that Chaucer's papers muſt

muſt in all probability have fallen into the hands of his Son Thomas, who, at the time of his father's death, was of ſuch age and diſcretion as to be made Speaker of the Houſe of Commons in the very next year, we can hardly doubt that all proper care was taken of them; and if the Tales in queſtion had ever been inſerted among the others, it is ſcarce conceivable that they ſhould all have ſlipt out of all the Copies of this work, of which we have any knowledge or information. Nor is there any ſufficient ground for imagining that ſo many Tales coud have been ſuppreſſed by deſign; though ſuch a ſuppoſition may perhaps be admitted to account for the loſs of ſome ſmaller paſſages. See above, n. 8.

NOTES ON THE CANTERBURY TALES.

FOR a Grammatical and Metrical Analyſis of the firſt eighteen lines, ſee the Eſſay &c. p. 106—111.

Ver. 8. Hath in the Ram] Rather, *the Bolle*. See the reaſons in the Introductory Diſcourſe, p. 122.

Ver. 13. And Palmeres] The different ſorts of Pilgrims are thus diſtinguiſhed by Dante, *Vita nuova*, p. 80. *Chiamanſi* Palmieri, *inquanto vanno oltra mare, laonde molte volte recano la palma*;—Peregrini, *inquanto vanno alla caſa di Galizia*;—Romei, *inquanto vanno a Roma*. But he ſpeaks as an Italian. Chaucer ſeems to conſider all Pilgrims to foreign parts as Palmers.

Ver. 20. the Tabard] See Mr. Speght's note, as cited in the Diſcourſe &c. n. 6.

Ver. 29. Wel—eſed] *Bien aisés*. The later French uſage of *aiſe* Sing. and *aiſes* Plur. unaccented, ſeems to be a corruption.

Ver. 33. And made forward] More properly, *forword*. See below, ver. 831, 50, 54. from the Sax. *Fore-word*, promiſe. *Made* (contracted from *maked*) is a Diſſyllable. See ver. 4361.

Ver. 43. A Knight] The courſe of adventures of our Knight may be illuſtrated by thoſe of a real Knight of Chaucer's age, who (for any thing that appears to the contrary) might have been upon this very pilgrimage. His Epitaph is in *Leland's Itin.* v. iii. p. cxi. *Icy giſt le noble et vaillant Chivaler* Matheu de Gourney &c.—*qui en ſa vie fu a la bataille* de Benamaryn, *et ala apres* a la ſiege d'Algezire *ſur les Sarazines et auſſi a les batailles*

batailles de L'Eſcluſe, de Creſſy, de Deyngeneſſe, de Peyteres, de Nazare, d'Ozrey *et a pluſours autres batailles et aſſeges en les quex il gaigna noblement graunt los et honour*—. He died in 1406, at the age of 96. Why Chaucer ſhould have choſen to bring his Knight from *Alexandria* and *Lettowe* rather than from *Creſſy* and *Poitiers*, is a problem difficult to reſolve, except by ſuppoſing, that the ſlighteſt ſervices againſt Infidels were in thoſe days more honourable than the moſt ſplendid victories over Chriſtians.

Ver. 48. ferre] i. e. *ferer*, the Comparative of *fer*, far. So Chaucer uſes *derre*, for *derer*, the Compar. of *dere*, dear, ver. 1450. "Ther n'as no man that Theſeus hath *derre*." *Ferrer* is uſed at length by Peter of Langtoft; and *Ferreſt*, the Superl. below, ver. 496.

Ver. 51. At Aliſandre] *Alexandria* in Egypt was won (and immediately after abandoned) in 1365, by Pierre de Luſignan, King of Cyprus. The ſame Prince, ſoon after his acceſſion to the throne in 1352, had taken *Satalie*, the antient Attalia; and in another expedition about 1367 he made himſelf maſter of the town of *Layas* in Armenia. Compare 11 *Memoire ſur les ouvrages de Guillaume de Machaut.* Acad. des Inſ. t. xx. p. 426, 432. and *Memoire ſur la vie de Philippe de Maizières*, t. xvii. p. 493. See alſo Froiſſart, v. iii. p. 21. Walſingham mentions the taking of Alexandria [p. 180.], and adds; Interfuerunt autem huic captioni cum rege Cypriæ *plures Anglici et Aquitanici*, referentes tam in Angliam quam in Aquitaniam pannos aureos et holoſericos, ſplendoreſque gemmarum exoticos, in teſtimonium tantæ victoriæ.

Ver.

Ver. 52. he had the bord begonne—in Pruſe] *He had been placed at the head of the table*; the uſual compliment to extraordinary merit; as the Commentators very properly explain it. When our military men wanted employment, it was uſual for them to go and ſerve in *Pruſe*, or Pruſſia, with the Knights of the Teutonic order, who were in a ſtate of conſtant warfare with their heathen neighbours in *Lettow* (Lithuania) *Ruſe* (Ruſſia), and elſewhere. A pagan *King of Lettow* is mentioned by Walſingham, p. 180. 343.

Ver. 53. reyſed] This is properly a German word. Kilian. in v. Reyſen, iter facere—et Ger. Militare, facere ſtipendium. The Editions (except M.) and ſeveral Mſſ. have changed it into *ridden*; which indeed ſeems to have been uſed by Chaucer in the ſame ſenſe, ver. 48.

Ver. 56. In Gernade] The city of Algezir was taken from the Mooriſh King of *Granada* in 1344. Mariana [L. xvi. c. xi.] among other perſons of diſtinction who came to aſſiſt at the ſiege in 1343, names particularly, "*de Inglaterra, con licentia del Rey Eduardo*, los Condes de Arbid, y de Soluzber;" which I ſuppoſe we may ſafely interpret to mean *the Earls of Derby and Saliſbury*. Knighton ſays, that the Earl of *Derby* was there. X *Script.* 2583.

Ver. 57. in Belmarie] I cannot find any country of this name in any authentic Geographical writer. Froiſſart [V. iv. c. xxiii.] reckons it among the kingdoms of Africa; *Thunes*, *Bougie*, *Maroch*, Bellemarine, *Tremeſſen*: and Chaucer [ver. 1772.] ſpeaks of it as producing Lions. The battle of *Benamarin*, mentioned

tioned in Sir M. Gourney's epitaph, is ſaid by a late author of *Viage de Eſpanna*, p. 73. n. 1. to have been ſo called *por haber quedado vencido en ella Albohacen, Rey de Marruecos*, del linage de *Aben Marin*. Perhaps therefore the dominions of that family in Africa might be called abuſively *Benamarin*, and by a further corruption *Belmarie*.

Ver. 59. the Grete See] This is generally underſtood to mean the *Pontus Euxinus*; but I doubt whether the name of *Mare maggiore* was given to that Sea by any other nation beſide the Italians. Sir John Mandevile, p. 89. calls that part of the Mediterranean which waſhes the coaſt of Paleſtine, *the grete See*; an appellation, which it might poſſibly have acquired there, to diſtinguiſh it from the two inland Seas (as they were improperly ſtyled) the Sea of *Tiberias* and the *Dead* Sea.

In Mſ. T. it is *the Grekiſh See*; a reading, to which I ſhould have had no objection, if I had found it confirmed by any better Mſ. In the middle ages, the Mediterranean Sea, from Sicily to Cyprus, was ſometimes called *Mare Græcum*. Hoveden, p. 709. So Bracton ſpeaks of Eſſoigns, *de ultra et de citra Mare Græcorum*. L. v. Tr. 2. c. 3. *The See of Grece* is uſed in the ſame ſenſe by Chaucer himſelf, ver. 4884.— And in *Iſumbras*, fol. 150. b. Tyl he come to *the Grekes See*.

Ver. 60. noble armee] I have printed this as the moſt intelligible reading, though I am not quite ſatisfied with it. The Mſſ. have *armes, aryve*, and *yyver*.

Ver. 65. the lord of Palatie] *Palathia in Anatoliæ.* Sp. The nature of his Lordſhip may be explained from Froiſſart, v. iii. c. 22. He gives an account there of ſeveral *Hauts Barons* in thoſe parts, who kept poſſeſſion of their lands, paying a tribute to the Turk. He names particularly *le Sire de Sathalie, le Sire de la Palice, et le Sire de Haute-Loge.*

Ver. 84. deliver] *Nimble.* So below, ver. 15422. Deliverly; *Nimbly.* The word is plainly formed from the Fr. *libre.* The Italians uſe *ſuelto,* or *ſciolto* in the ſame ſenſe.

Ver. 85. in chevachie] *Chevauchée.* Fr. It moſt properly means an expedition with a ſmall party of Cavalry; but is often uſed generally for any military expedition. Hollinſhed calls it *a rode.*

Ver. 89. Embrouded] *Embroidered,* from the Fr. *Broder,* originally *Border.*

Ver. 91. floyting] *Playing on the Flute.* So in H. F. iii. 133.

" And many a *floite* and lidlyng horne,
And pipes made of grene corne."

The firſt ſyllable for a time retained the broad ſound of its original. See Du Cange. *Flauta.* Kilian. *Fluyte.* In ſome copies it is changed to *flowting.*

Ver. 97. nightertale.] *Night-time;* from the Sax. nihtern dæl; *nocturna portio.* Lydgate uſes *nightertyme.* Traged. fol. 141. b. 156. b.

Ver. 100. And carf before his father] The practice of Squiers (of the higheſt quality) carving at their fathers tables has been fully illuſtrated by M. de Ste Palaye, Acad. des Inſc. t. xx. p. 604.

Ver.

Ver. 101. A Yeman hadde HE] The late Editions call this character the *Squier's Yeman*, but improperly. The pronoun HE relates to the *Knight*. Chaucer would never have given the Son an attendant, when the Father had none.

Yeman, or *Yeoman*, is an abbreviation of *Yeongeman*, as *Youthe* is of *Yeongthe*. Young men being moſt uſually employed in ſervice, ſervants have, in many languages, been denominated from the ſingle circumſtance of age; as παις, *puer*, *garçon*, boy, grome. As a title of ſervice or office, *Yoman* is uſed in the Stat. 37 E. III. c. 9 and 11. to denote a ſervant of the next degree above a *garſon*, or groom; and at this day, in ſeveral departments of the Royal Houſehold, the attendants are diſtributed into three claſſes of *Serjeants* or *Squiers*, *Yeomen*, and *Grooms*. In the Houſehold of the Mayor of London, ſome officers of the rank of *Yeoman* are ſtill, I believe, called *Young men*. See Chamberlain's State of Gr. Brit.

In the Statute 20 R. II. c. 2. *Yomen* and *Vadletz* are ſynonymous terms. The Chanones *Yeman*, who is introduced below, ver. 16030. is a common ſervant. See alſo ver. 2730. The title of *Yeoman* was given, in a ſecondary ſenſe, to people of *middling* rank, not in ſervice. So the Miller, ver. 3947. is careful "To ſaven his *eſtat* of *yemanrie*." The appropriation of the word to ſignify *a ſmall landholder* is more modern, I apprehend.

Ver. 109. A not-hed] *A head like a nut*; from the hair, probably, being cut ſhort. It has ſince been called a Round-head, for the ſame reaſon.

Ver. 115. A Criſtofre] I do not ſee the meaning of this ornament. By the Stat. 37 E. III. *Women* are forbidden to wear any ornaments of *gold* or *ſilver*.

Ver. 120. St. Eloy] In Latin, *Sanctus Eligius*. I have no authority but that of Ed. Urr, for printing this Saint's name at length. In all the Mſſ. which I have ſeen, it is abbreviated, St. *Loy*, both in this place and in ver. 7146. The metre will be ſafe, if *othe* be pronounced as a diſſyllable.

Ver. 124. And French ſhe ſpake] It has been mentioned before [Eſſay, &c. n. 55.], that Chaucer thought but meanly of the Engliſh-French ſpoken in his time. It was proper however that the Prioreſſe ſhould ſpeak ſome ſort of French; not only as a woman of faſhion (a character which ſhe is repreſented to affect, ver. 139, 140.), but as a religious perſon. The inſtructions from the Abbot of St. Albans to the Nuns of Sopewell, in 1338, were in the French language. See *Auct. Add. M. Paris*, p. 1171.

Ver. 127. At mete] The following circumſtances of behaviour at table are copied from *Rom. de la R.* 14178—14199.

Et bien ſe garde qu'elle ne moeille'
Ses doys au brouet juſqu' ès jointes &c.
Si ſagement port ſa bouchée,
Que ſur ſon pied goutte n'en chée
De ſouppe, ne de ſaulſe noire.—
Et doit ſi bien ſa bouche terdre
Tant qu'el n'y laiſſe greſſe aherdre
Au moins en la levre deſſeure.—

Ver.

Ver. 159. gauded all with grene] *Having the Gawdies green.* Some were of silver gilt. Monast. V. iii. p. 174. Tria paria precularium *del Corall* cum *le gaudeys* argenti deaurata. So in Gower, *Conf. Am.* f. 190.

A paire of bedes blacke as sable
She toke and hynge my necke about.
Upon *the gaudees* all without
Was wryte of gold, *pur reposer.*

Ver. 163. Another Nonne &c.] See Disc. p. 127.

Ver. 165. a fayre for the maistrie] We should say, *a fair one*; but in Chaucer's time such tautology was not, I suppose, elegant. So below, ver. 189.

Therfore he was a prickasour, *a right.*

As to the phrase *for the maistrie*, I take it to be derived from the French *pour la maistrie*, which I find, in an old book of Physick, applied to such medicines as we usually call *Sovereign*, excellent above all others. Ms. *Bod.* 761. *Secreta h. Samp de Clowburnel*, fol. 17. b. Ciroigne bone *pur la maistrie* a briser et a meurer apostemes &c. Medicine *magistrel* pur festre &c. Medicine *pur la maistrie* pur festre &c. And in another treatise in the same Ms. *Medulla Cirurgiæ Rolandi*, similar phrases are used in Latin, fol. 77. Pocio bona *pro magisterio* ad vulnera sananda &c. fol. 79. Contra lupum &c. medicamen *magistrale.* In the same sense the Monk is said to be fair, *for the maistrie*, above all others. The phrase is used by Robert of Gloucester, p. 553. An stede he gan prikie wel *vor the maistrie.* The several chemical preparations known by the name

of *Magiſterium* of Lead, Biſmuth &c. I conceive to have originally acquired that name from their being conſidered at firſt as *maſterly operations*.

Ver. 166. loved venerie] i. e. *Hunting*. If the word in Chaucer's time had born any other ſenſe, he would hardly have put it into the mouth of Emilia in ver. 2310. The monks of that age are repreſented as fond of Field-ſports. See below, ver. 189—192. and P. P. fol. L. a. Knighton ſays, that an Abbot of Leiceſter, who died in 1377, *in venatione leporum inter omnes regni dominos famoſiſſimus et nominatiſſimus habebatur*. X. Scriptor, p. 2631. He adds indeed, that the Abbot was uſed to aſſert, what perhaps may have been partly true, *ſe non delectaſſe in hujuſmodi frivolis venationibus, niſi ſolum pro obſequiis dominis regni præſtandis, et affabilitate eorum captandâ, et gratia in ſuis negotiis adipiſcendâ*.

Ver 177, a pulled hen] See below, ver. 6694.

"Swiche arrogance n'is not worth an hen."

I do not ſee much force in the epithet *pulled*. Ca. 1. reads, *pullet*.

Ver. 179. whan he is rekkeles] Mſ. C. reads, *Cloiſterles*; to which the only objection is, that, if it had been the true reading, there would have been no occaſion to explain or paraphraſe it in ver. 181. The text alluded to is attributed by Gratian, *Decret*. P. ii. Cau. xvi. Q. 1. c. viii. to a Pope Eugenius.—*Sicut piſcis ſine aquâ caret vitâ, ita ſine monaſterio monachus*. In P. P. according to Mſ. *Cotton*. Veſp. B. xvi. (for the paſſage is omitted in the printed editions) a ſimilar ſaying is quoted from Gregory.

Gregori

Gregori the grete clerk garte write in bokes
The rewle of alle religioun riytful and obedient
Riyt as fiſhes in a flod whan hem faileth water
Deien for drowthe whan thei drie liggen
Riyt ſo religious roten and ſterven
That out of covent or cloiſtre coveiten to dwelle.

As the known ſenſes of *rekkeles* (viz. *careleſs, negligent)* by no means ſuit with this paſſage, I am inclined to ſuſpect that Chaucer poſſibly wrote *reghelles*, i. e. without rule. *Regol* (from *Regula*) was the Saxon word for a *Rule*, and particularly for a *Monaſtic Rule*. Hence *Regol-lif*; Regularis ſeu Monaſtica vita: *Regol-lage*; Regularium lex: and in the quotation from *Orm*, Eſſay, &c. n. 52. *an reghel-boc* ſignifies *the book of Rules*, by which the Auguſtinian Canons were governed.

Ver. 187. As Auſtin bit] i. e. biddeth. Chaucer frequently abbreviates the third perſon Sing. of the Preſent Tenſe in this manner. See ver. 976. 983. *Rit* for *Rideth*. ver. 4069. 15686. *Fint* for *Findeth*. ver. 4191. *Riſt* for *Riſeth*. ver. 5038. 5071, 5. *Stant* for *Standeth*. ver. 7239. *Sit* for *Sitteth*. ver. 7998. *Smit* for *Smiteth*.

Ver. 193. his ſleves purfiled.] From the Fr. *Pourfiler*, which properly ſignifies, *to work upon the edge*. *Pur*, Eng. and *Pour* Fr. are generally corruptions of the Latin *Pro*.

It is not clear what ſpecies of fur the *Gris* was, only that it was one of the better ſorts. See Du Cange in v. *Griſeum*. If it was the ſame with *Vair*

(commonly called *Menever*, i. e. *Menu Vair*), as he ſuppoſes, it was probably next in eſteem to Ermin. See the Statute 37 E. III. c. 10 and 12. One of Wolſey's ordinances for the reformation of the Auguſtinian Monks in 1519 is directed againſt the foppery here deſcribed. *In manicis* ſub nullo modo furruris utantur aut pellibus, niſi prout iis permiſſum eſt in Statutis Benedictinis. Monaſt. v. ii, p. 567.

Ver. 203. His botes ſouple] This is part of the deſcription of a ſmart Abbot, by an anonymous writer of the XIII Century. Ocreas habebat in cruribus, quaſi innatæ eſſent, ſine plicâ porrectas. Mſ. *Bod.* James. n. 6. p. 121.

Ver. 233. farſed] *Stuffed*, from the Fr. *Farcir*.

Ver. 237. Of yeddinges] This word, being not underſtood, has been changed in ſome copies into *tidinges*, and *weddinges*. It probably means *a kind of Song*, from the Sax. *Geddian*, or *Giddian*, To ſing. See the Saxon Boethius, cap. i. l. ult. where the words *thus ſingende cuæth* are rendered in the Poetical Verſion, p. 152. *gyddode thus*. See more inſtances in Lye's Sax. Dict. The Saxon ȝ paſſes frequently into *y*.

Ver. 256. *in principio*] This phraſe is commonly explained to refer to the Beginning of St. John's Goſpel. It may alſo refer to the Beginning of Geneſis. In an old French Romance, *l'hiſtoire des trois Maries*, it ſeems to ſignify ſome paſſage in the concluſion of the Maſs. Acad. des Inſ. t. xiii. p. 521.

Moult aiſe ſui quant *audio*
Le Preſtre dire *In principio*,
Car la Meſſe ſi eſt finee.

It

It is not very material in which of theſe ſenſes it is underſtood, either here or in ver. 15169.

Ver. 258. His pourchas was, &c.] From the *Rom. de la R.* 12288.

Mieux vault mon pourchas que ma rente.

See R. R. 6838.

Ver. 260. In Love-dayes] A day appointed for the amicable ſettlement of differences was called *a Love-day*. Bracton, l. v. fol. 369. ſi ante judicium capiatur *Dies Amoris.—Rot. Parl.* 13 H. IV. n. 13. agayn the fourme of *a Love-day* taken bytwen the ſame parties. The Gloſſary calls them improperly, *Meetings for pleaſure and diverſion*. They were meetings for buſineſs; though it is probable that the buſineſs, when finiſhed, was uſually followed by a treat given to the Arbitrators, &c. See the Parl. Roll, quoted above. In P. P. fol. xxvii. Sloth, in the character of a Prieſt, ſays,

I can holde *Lovedayes*, and here a Reves rekenynge,
And in Cannon or in Decretals I cannot read a lyne.

Ver. 278. The ſee were kept] i. e. *guarded*. The old Subſidy of Tonnage and Poundage was given to the King *pur la ſaufgarde et* cuſtodie *del mer*. 12 E. IV. c. 3.

Ver. 292. his overeſt courtepy] *His uppermoſt ſhort-cloke* of coarſe cloth. See ver. 6964. and P. P. fol. xxxiii. b. l. ult.

And kyt her copes and *courtepies* hem made.

It is a Teutonic word, from Kort, *curtus*, and Pije, *penula coactilis, ex villis craſſioribus*. Kilian in vv.

Ver.

Ver. 300. Yet hadde he] *Hadde* is here to be pronounced as a Diſſyllable, the *h* in *he* being conſidered as a conſonant. So below, ver. 388. See alſo ver. 9859. 11784. 11805. 12532. 12834. in all which inſtances (and many others) the *e* feminine is to be pronounced before *h*.

Ver. 304. to ſcolaie] *to attend ſchool*; from the old French verb, *eſcoloier*. It is uſed in the ſame ſenſe by Lydgate. Traged. fol. 99. So Chaucer uſes to *Werreie*, ver. 10324. 14338, and to *Feſteye*, ver. 10659. from *Guerroier* and *Feſtoier*.

Ver. 322. in ſuſpect] *in ſuſpicion*. See ver. 8781. 12197.

Ver. 333. A Frankelein] Forteſcue (de L, L. Ang. c. 29] deſcribes a *Franklain* to be a *Pater familias—magnis ditatus poſſeſſionibus*. He is claſſed *with* (but *after*) the *Miles* and *Armiger*; and is diſtinguiſhed from the *Libere tenentes* and *Valecti*; though, as it ſhould ſeem, the only real diſtinction between him and other *Freeholders* conſiſted in the largeneſs of his eſtate. Spelman, in v. *Franklein*, quotes the following paſſage from Trivet's French Chronicle. [Mſ. Bibl. R. S. n. 56.] *Thomas de Brotherton* (filius Edwardi I, Mareſchallus Angliæ) *apres la mort ſon pere eſpoſa la fille de* un Francheleyn *apelee Alice*. The Hiſtorian did not think it worth his while even to mention the name of the Frankelein.

Ver. 342. Seint Julian] was eminent for providing his votaries with good lodgings and accommodations of all ſorts. In the title of his Legende, [Mſ. *Bod.* 1596,

1596. fol. 4.] he is called "St. Julian, the gode herberjour." It ends thus.

Therfore yet to this day thei that over lond wende,
Thei biddeth Seint Julian anon that gode herborw he hem ſende,
And Seint Julianes Pater noſter ofte ſeggeth alſo,
For his fader ſoule and his moderes, that he hem bring therto.

Of the virtue of St. Julian's Pater-noſter ſee the Decameron. D. ii. N. 2.

Ver. 344. envyned] *Stored with wine.* Cotgrave has preſerved the French word *enviné*, in the ſame ſenſe. This is the reading of Mſſ. Aſk. 1. 2. and others. The common editions read *viendid.*

Ver. 359. An anelace] See the Gloſſ. to M. Paris in v. *Anelacius.* It was a kind of *knife*, or *dagger*, uſually worn at the girdle. In that paſſage of M. Paris, p. 342. where Petrus de Rivallis is mentioned as *geſtans anelacium ad lumbare, quod clericum non decebat*, it may be doubted whether the wearing of an anelace ſimply, or the wearing of it *at the girdle*, was an indecent thing in a clerk. The five city-mechanics, a few lines below, are deſcribed as wearing *knives*, and probably at their girdles (ſee ver. 370), though the latter circumſtance is not clearly expreſſed. In the picture of Chaucer, which is inſerted in ſome copies of Occleves book *De regimine principis*, he is repreſented with a *knife* hanging from a button upon his breaſt. See Mſſ. *Harl.* 4866. *Cotton.* Otho. A. xviii.

Ver.

Ver. 359. a gipciere] Fr. *Gibeciere*, a purſe. The mechanics, ver. 370. have alſo their *pouches*.

Ver. 357. At Seſſions] *At the Seſſions of the Peace.* The Juſtices, by the Stat. 34 E. III. c. 1. were to be, in each county, *un Seigneur et ovesque lui trois ou quatre* des meultz vauez du countee, *enſemblement ove aſcuns ſages de la ley.* A wealthy Frankelein might perhaps be commiſſioned under this deſcription; but I know not how he coud be a Knight of the Shire; as they by 46 E. III. were to be CHIVALERS *et* SERJANTZ *des meulx vauez du pais*; unleſs we ſuppoſe, either that the rank of *Serjant* (Eſquire) was as undefined as it is now, or that his office of Juſtice made him an Eſquire, within the meaning of the act.

Ver. 361. a countour] This word has been changed in Ed. Urr. (upon what authority I know not) to *Coroner.* The Mſſ. all read *Countour*, or *comptour.* At the ſame time it is not eaſy to ſay what office is meant. I have a notion, that the Foreman of the inqueſt in the Hundred court was called a *Countour*; but the Law-Gloſſaries do not take notice of any ſuch ſenſe of the word, and I cannot at preſent produce any thing ſtronger in ſupport of it than the following paſſage of R. G. p. 538. Speaking of an Hundred-court ſummoned by the Conſtable of Glouceſter Caſtle, he ſays, that—

He hald this hundred mid gret folk and honour,
And Adam of Arderne was is [his] chef *countour.*

Though this may poſſibly mean that Adam acted as *accomptant* or *ſteward* of the court.

Ver.

Ver. 362. vavaſour] The preciſe import of this word is often as obſcure as its original. See Du Cange in v. In this place it ſhould perhaps be underſtood to mean the whole claſs of middling Landholders.

Ver. 372. on the deis] This word occurs ſo frequently in our old authors, that it may be worth the while to endeavour to give a more ſatisfactory explanation of it than is to be found in the Gloſſaries. I apprehend that it originally ſignified the *wooden floor* [*D'ais*, Fr. *De aſſibus*, Lat.] which was laid at the upper end of the hall, as we ſtill ſee it in College-halls, &c. That part of the room therefore, which was floored with planks, was called the *Dais* (the reſt being either the bare ground or at beſt paved with ſtone); and being raiſed above the level of the other parts it was often called *the high Dais*. In royal halls there were more *Dais* than one, each of them probably raiſed above the other by one or more ſteps; and that where the King ſate was called *the higheſt Dais*. At a dinner, which Charles V of France gave to the Emperour Charles IV in 1377, Chriſtine de Piſan ſays [Hiſt. de Ch. V. P. iii. c. 33] cinq *dois* [*dais*] avoit en la ſale plains de Princes and de Barons, and autres tables par-tout.— et eſtoient les *deux grans dois* et les dreçouers fais de barrieres a l'environ.

As the principal table was always placed *upon a Dais*, it began very ſoon, by a natural abuſe of words, to be called itſelf *a Dais*, and people were ſaid to ſit *at the Dais*, inſtead of *at the table upon the Dais*. It was ſo in the time of M. Paris. Vit. Abb. p. 1070.

Priore

Priore prandente ad magnam menſam, quam *Deis* vocamus.

Menage, whoſe authority ſeems to have led later antiquaries to interpret *Dais*, a *Canopy*, has evidently confounded *Deis* with *Ders*. *Ders* and *Derſelet* (from *Dorſum*, as he obſerves) meant properly the hangings at the back of the company [Du Cange, v. Dorsale.], but as the ſame hangings were often drawn over ſo as to form a kind of canopy over their heads, the whole was called a *Ders*. Chriſtine, P. iii. c. 41. Sus chaſcun des trois [the Emperour and the Kings of France and Bohemia] avoit un ciel, diſtincte l'un de l'autre, de drap d'or à fleurs de lis ; et pardeſſus ces trois en avoit un grant, *qui couvroit tout au long de la table, et tout derriere eux pendoit*, et eſtoit de drap d'or. This laſt *ciel*, or canopy, "which covered the whole length of the table, and hung down behind the company," was a *Ders*. That it was quite a different thing from a *Deis*, appears from what follows: *A l'autre* dois [dais] *auplus près* (ſhe ſays) *ſeoit—le Daulphin* and others. *Et ſus le chief du Daulphin avoit un ciel, et puis un autre pardeſſus qui toute la table couvroit. Dais* here plainly means *a table*. The Dauphin ſate *at the ſecond table*, and had a canopy over his own head, and another which covered the whole table. In ſhort, one of Menage's own citations, if properly corrected, will fully eſtabliſh the diſtinct ſenſes of theſe two words. *Ceremon. de Godefroy*, p. 335. Le Roy ſe vint mettre à table *ſur un haut Ders* [read *Deis*] fait et préparé en la grande ſalle du logis Archiepiſcopal, *ſous un grand Ders*, le fond du quel eſtoit tout d'or. He has another

other citation from Martene, *de Mon. Rit.* l. i. c. xi. p. 109, in which he himſelf allows, that *Daſium* (the ſame as *Dais*) muſt ſignify *un eſtrade*, a raiſed floor. It appears from the ſame citation, that the aſcent to the *Daſium* was by more ſteps than one.

See below, ver. 2202. 9585. 10373. and Gower, *Conf. Am.* fol. 155. a. Sittende *upon the hie deis.*

Ver. 381. for the nones] "That is, as I conceive, *for the occaſion.* This phraſe, which was very frequently, though not always very preciſely, uſed by our old writers, I ſuppoſe to have been originally a corruption of corrupt Latin. From *pro-nunc*, I ſuppoſe, came *for the nunc*, and ſo *for the nonce*; juſt as from *ad-nunc* came *a-non.* The Spaniſh *entonces* has been formed in the ſame manner from *in-tunc.*"

I have repeated this note from the laſt Edit. of Shakeſpeare, Vol. 5. p. 239. as I have not found any reaſon to alter my opinion with reſpect to the original of this phraſe. I will add here a liſt of ſeveral paſſages in theſe tales, in which it is uſed in the ſame ſenſe. See ver. 525. 547. 3469. 13948. 15339. See alſo R. G. p. 285.

And he hadde *vor the nones* tweye ſuerdes by hys ſyde.

Ver. 382. And poudre marchant] What kind of ingredient this was I cannot tell. Cotgrave mentions a *Pouldre blanche* and a *Pouldre de duc*, which ſeem both to have been uſed in Cookery. I muſt take notice, that the epithet *tart*, in moſt of the Mſſ. is annexed to *poudre marchant*, and I rather wiſh I had left it there, as, for any thing that I know, it may ſuit that as well as Galingale.

Ver.

Ver. 383. London ale] Whether this was a different ſort of ale from that of the provinces, or only better made, I know not; but it appears to have been in requeſt above a century after Chaucer. In the account of the feaſt of Archbiſhop Warham in 1504, are the following articles. Lel. Collect. App. P. ii. p. 30.
De cerviſia Londini iiii. dol. — — vi li.
De cerviſia Cant. vi. dol. prec. dol. xxv s.
De cerviſia Ang. Bere xx. dol. prec. dol. xxiii s. iv d.
So that London ale was higher priced than Kentiſh by 5 s. a barrel.

Ver. 386. Maken mortrewes] Lord Bacon, in his Nat. Hiſt. i. 48. ſpeaks of "a *Mortreſs* made with the brawn of capons *ſtamped* and ſtrained." He joins it with the cullice *(coulis)* of cocks. It ſeems to have been a rich broth, or ſoupe, in the preparation of which the fleſh was ſtamped, or beat, in a mortar; from whence it probably derived its name, *une mortreuſe*; though I cannot ſay that I have ever met with the French word.

Ver. 393. All in a goune of falding] I have added *All*, for the ſake of the verſe, but perhaps unneceſſarily, as ſome of the Mſſ. read —

In a goune of falding *unto* the knee.

The reader has been forewarned [Eſſay &c. p. 104, 5.] that Chaucer is not always correct in the diſpoſition of his accents.

Ver. 400. Of nice conſcience] H. Stephens informs us, that *Nice* was the old French word for *Niais*, one of the ſynonymes of *Sot. Apol. Herod.* l. i.

c. 4.

c. 4. Our author uſes it elſewhere in its original ſenſe for *fooliſh*, ver. 6520.

But ſay that we ben wiſe, and nothing *nice*.

Ver. 405. His herberwe, his mone] In ver. 11347. he uſes *herberwe* for *the place of the Sun*, which perhaps it may ſignify here. *Lodemanage* ſeems to be formed (as the Gloſſ. obſerves) by adding a French termination to the SAX. *Ladman*, a Guide, or Pilot. It would have been more Engliſh to have ſaid *Lodemanſhip*, as *Seamanſhip*, *Horſemanſhip*, &c. From the ſame property of *leading*, the North-ſtar, in ver. 2061, is called the *Lodeſterre*; and hence alſo our name of *Loadſtone* for the Magnet.

Ver. 418. by his magike naturel] The ſame practiſes are alluded to in H. F. iii. 175.

And clerkes eke, which conne well
All this *magyke naturell*,
That craftely do her entente
To maken *in certayne aſcendente*
Ymages, lo! through which magyke
To maken a man ben hole or ſeke.

Ver. 433. Old Hippocras] Whoever is curious to know more of the Phyſicians mentioned in this Catalogue may conſult the Account of Authors, &c. in Ed. Urr.—Fabric. Bibl. Med. Æt.—and the Elench. Medicor. Vet. ap. eund. Bibl. Gr. t. xiii. I ſhall only obſerve that the names of *Hippocras*, or *Ypocras*, and *Gallien* were uſed even by the Latin writers of the middle ages for Hippocrates and Galen. See the inſcriptions in the Library at St. Albans, *Monaſt.* t. i. p. 184.

Magnus eram medicus, *Hypocras* ſum nomine dictus.
Alter et egregius vocitatus eram *Galienus*.

See below, ver. 12240.

Ver. 459. moiſt and newe] *Moiſt* is here uſed in a peculiar ſenſe, as derived from *muſteus*; for, according to Nonius, 2. 518. *Muſtum*, non ſolum vinum, verum etiam novellum quiquid eſt, recte dicitur. So in ver. 17009. *moiſty ale* is oppoſed to *old*.

Ver. 464. as nouthe] The uſe of *nouthe* for *now*, in this place, has ſo much the appearance of a botch, that it may be proper to obſerve that the word was in uſe before Chaucer's time. See R. G. p. 455, 8. In the latter inſtance it is in the middle of the verſe.

Ver. 470. Gat-tothed] Whether we read thus, with the generality of the Mſſ. or *Cat-tothed*, with Mſſ. Aſk. 1. 2. or *Gap-tothed*, with Ed. Urr. I confeſs myſelf equally unable to explain what is meant by this circumſtance of deſcription. The Wife uſes the phraſe when ſpeaking of herſelf in ver. 6185.

Ver. 528. ſpiced conſcience] This phraſe occurs again, ver. 6017. but I do not underſtand it.

Ver. 350. the ram] This was the uſual prize at wreſtling-matches. See below, ver. 13671. and Gamelyn. ver. 343. 555. M. Paris mentions a wreſtling-match at Weſtminſter in the year 1222, at which a ram was the prize, p. 265.

Ver. 562. a goliardeis] *Un goliardois*, Fr. *Goliardus*, or *Goliardenſis*, Lat. This jovial ſect ſeems to have been ſo called from Golias, the real or aſſumed name of a man of wit, toward the end of the XIIth Century, who wrote the *Apocalypſis Goliæ*, and other pieces in burleſque

burleſque Latin Rimes, ſome of which have been falſely attributed to Walter Map. See Tanner's Bibl. Brit. in v. GOLIAS, and Du Cange in v. GOLIARDUS. There is a poem by one of this ſect in Mſ. *Bod.* 3869. James. 32. which is entitled "Dicta cujuſdam Goliardi Anglici," and begins thus:

Omnibus in Gallia, Anglus Goliardus,
Obediens et humilis, frater non baſtardus,
Goliæ diſcipulus, dolens quod tam tardus,
Mandat ſalutem fratribus, nomine Richardus.

The laſt Stanza is this.

Summa ſalus omnium, filius Mariæ,
Paſcat, potet, veſtiat pueros Goliæ,
Et conſervet ſocios ſanctæ confrariæ
Ad dies uſque ultimos Enoch et Elyæ.

In ſeveral authors of the XIIIth Century, quoted by Du Cange, the *Goliardi* are claſſed with the *joculatores et buffones*.

Ver. 565. a thomb of gold] If the alluſion be, as is moſt probable, to the old proverb, *Every honeſt Miller has a thumb of gold*, this paſſage may mean, that our Miller, notwithſtanding his theſts, was *an honeſt Miller*, i. e. as honeſt as his brethren.

Ver. 588. ſette hir aller cappe] *Aller* is the Genitive Plural of *Alle*, from the SAX. *ealra*. *Hir aller* would be properly rendered in Latin *eorum omnium*. See the Eſſay &c. n. 27. *To ſet a man's cap* is the ſame as *to make a fool of him*. See ver. 3145.

How that a Clerk hath *ſet the wrightes cappe*.

Ver. 617. a right good ſtot] I take *Stot* to be put here for *Stod*, the Saxon word for a *Stallion*. A *ſtot*

ſignified properly a *Bullock*, as it ſtill does in the North. See the Percy Houſh. Book, p. 2. and Note. The paſſage which Du Cange, in v. STOTTUS, has quoted from Maddox, Form. Angl. p. 427. to ſhew, that *Stottus* ſignifies *Equus admiſſarius*, proves rather that it ſignifies a *Bullock*. John de Nevill leaves to his eldeſt ſon ſeveral ſpecific legacies "et eciam cc vaccas pro ſtauro, cc *ſtottos* et *ſtirkes*, MM bidentes" &c. *Stirke* is the Saxon name for a *heifer*, ſo that there can be little doubt that "cc *ſtottos et ſtirkes*" ſhould be rendered "cc *bullocks and heifers*.

Ver. 626. cherubinnes face] H. Stephens, *Apol. Herod.* l. i. c. xxx. quotes the ſame thought from a French epigram.

Nos grands docteurs *au Cherubin viſage* &c.

Ver. 627. ſauſefleme] I find this word in an old FR. book of Phyſick, which I have quoted before in n. on ver. 165. "Oignement magiſtrel *pur ſauſefleme* et pur cheſcune manere de *roigne*."—*Roigne* ſignifies any ſcorbutic eruption. So in the *Thouſand notable things*, B. i. 70. "A *ſawſfleame* or red pimpled face is helped with this medicine following."—Two of the ingredients are *Quickſilver* and *Brimſtone*. In another place, B. ii. 20. *Oyle of Tartar* is ſaid "to take away cleane all ſpots, freckles, and filthy *wheales*." Theſe laſt, I ſuppoſe, are what Chaucer calls *whelkes*.

Ver. 648. *Queſtio quid juris*] This kind of Queſtion occurs frequently in Ralph de Hengham. After having ſtated a caſe, he adds, *Quid juris?* and then proceeds to give the anſwer to it. See Heng. Mag. c. xi.

Eſto

Esto autem quod reus nullo modo venerit ad hunc diem. *quid juris?* &c. See also, c. xii.

Ver. 649. a gentil harlot] The name of *Harlot* was anciently given to men as well as women. See below, ver. 7336. *Herlod*, in Welsh, is said to signify simply *a young man*, and *Herlodes*, *a young woman*. Richards, Welsh Dict. in v. With us it seems always to have been a disgraceful appellation. In R. R, ver. 6668. *King of Harlots* is Chaucer's translation of *Roy des ribaulx*.

Ver. 664. a *Significavit*] The writ *de excommunicato capiendo*, commonly called a *Significavit*, from the *beginning* of the writ, which is as follows: *Rex Vicecomiti L. salutem.* Significavit *nobis venerabilis pater H. L. Episcopus* &c. Cod. Jur. Ecc. p. 1054.

Ver. 665. In danger hadde he] i. e. within the reach, or control, of his office. See Hist. Abbat. Pipwell. ap. Monast. Angl. t. i. p. 815. Nec audebant Abbates eidem resistere, quia aut pro denariis aut pro bladis semper fuerunt Abbates *in dangerio* dicti Officialis.

The yonge girles, in the next line, may signify either *the young men* or *the young women*; as girl was formerly an appellation common to both sexes.

Ver. 672. Of Rouncevall] I can hardly think that Chaucer meant to bring his Pardoner from *Roncevaux* in *Navarre*, and yet I cannot find any place of that name in England. An Hospital *Beatæ Mariæ de Rouncyvalle in Charing*, *London*, is mentioned in the Monast. t. ii. p. 443. and there was a *Runceval-Hall*

in Oxford. Stevens, v. ii. p. 262. So that perhaps it was the name of ſome Fraternity.

Ver. 674. Come hither, love, to me] This, I ſuppoſe, was the beginning, or the burthen, of ſome known ſong.

Love, is here a diſſyllable, as in ver. 260.

In lóve-dáys, ther cóud he móchel helpe.

and in ver. 1627.

Ful ſóth is ſáyde, that lóve né lordſhip.

The double rime of *to me*, anſwering to *Rome*, proves evidently that Rome in this place is to be pronounced as a Diſſyllable. We need therefore have no ſcruple, I think, of pronouncing it in the ſame manner wherever the metre requires two ſyllables. See ver. 4562. 4576. 5388. 5568.

A like uſe may be made of other ſimilar rimes in Chaucer for eſtabliſhing the pronunciation of the *e* feminine. In ver. 16673. *by me* rimes to *time*, and in Tro. ii. 991. to *time* and *prime*; and accordingly both *time* and *prime* are uſed in other places as diſſyllables. See ver. 7884. 10827—10674. 12596.

In theſe caſes the final monoſyllable *me* transfers its accent to the preceding ſyllable, after the manner of the Greek enclitics, and the final *e* of courſe becomes a mere *e* feminine.

Ver. 675. bare—a ſtiff burdoun] *Sang the baſe*. See ver. 4163. and Du Cange in v. Burdo.

Ver. 684. the newe get] *The new faſhion*. Gette, or jett (for the Mſſ. differ), is uſed in the ſame ſenſe by Occleve, *de Reg. Princ.* Mſſ. Bod. 1504. 1786.

Alſo

Alſo ther is another *newe gette*,
All foule waſte of cloth and exceſſif—

Ver. 689. Bret-ful of pardon] This is the reading of all the Mſſ. but I have found no other paſſage in which the word *Bret* is uſed. *Fret* (for *freighted, fraught)* is uſed by Lydgate, in a Ballade, falſely attributed to Chaucer. Ed. Urr. p. 552. ver. 269. Ther kinde is *fret* with doublenes.—and in Traged. B. v. c. 7. *Fret* full of ſtones. B. viii. c. 7. With riche ſtones *fret*.—*Fret* may alſo be derived from the SAX. Frætwian, *Ornare*.

Ver. 710. a noble eccleſiaſt] It appears from hence that the Pardoner was an itinerant *eccleſiaſtick*, of much the ſame ſtamp with *Frate Cipolla* in the Decameron. vi. 10. By the Stat. 22 H. VIII. c. 12. all *proctors and pardoners* going about in any countrey without ſufficient authority are to be treated as vagabonds. Their impoſitions upon the credulity of the vulgar have been checked by ſeveral Councils. See Du Cange, in v. *Quæſtiarii* and *Quæſtionarius*, under which general names *the venders of indulgences* are included.

Ver. 743. Eke Plato ſayeth] This ſaying of Plato is quoted again ver. 17156. Our author probably took it from Boethius, B. iii. Pr. 12. See alſo *Rom. de la R.* ver. 7465.

Ver. 761. amonges] I have ventured to lengthen the common reading *among* by a ſyllable, as the metre requires it, and Chaucer uſes the word ſo lengthened in other places. See ver. 6534.

Ovide, *amonges* other thinges ſmale—

and ver. 9902.

Amonges other of his honeſt thinges.

I ſuſpect that the SAX. *gemang* had originally a termination in *an*, *gemangan*, like many other of the Saxon adverbs and prepoſitions.

Ver. 787. to make it wiſe] *To make it a matter of wiſdom, or deliberation.* So in ver. 3978. 11535. *he made it ſtrange*—ſignifies—*he made it a matter of difficulty.*

Ver. 792. This is the point] See the Diſcourſe, &c. § vii.

Ver. 812. and our othes ſwore] i. e. and *we* ſwore our othes—and pra'ed him &c. It is too frequent a practice with our author to omit the governing Pronoun before his verbes. See below, ver. 1757. *And ſawe*—for—*And* they *ſawe.* Ver. 5042. *and ſayn*—for—*and* they *ſayn.* Ver. 5054. *and yet lith*—for—*and yet* he *lith.* Ver. 6123. *and blamed himſelf*—for—*and* he *blamed himſelf.* Ver. 6398. *And made him*—for—*And* I *made him.*

Ver. 819. In high and lowe] *In*, or *De alto et baſſo.* BARB. LAT. *Haut et bas.* FR. were expreſſions of entire ſubmiſſion on one ſide, and ſovereignty on the other. So P. L. p. 283. ſpeaking of the Pope, ſays—He ſalle at his dome ſet it *lowe and hie.* See Du Cange, in v.

Ver. 827. a litel more than pas] *A pas*, with Chaucer, means always, I believe, *a foot-pace.* See ver. 2899. And riden forth *a pas*.—and ver. 12800. Than thou wolt gon *a pas* not but a mile. See alſo ver. 16043.—more than trot or *pas.*

Ver. 837. Now draweth cutte] *Draweth* is the ſecond perſon Plural of the Imperative Mode. See the Eſſay

Eſſay &c. n. 32. The ceremony of *drawing cutte* occurs again, ver. 12727, ſeq. Froiſſart calls it *tirer à la longue paille.* V. i. c. 294.

Ver. 868. the regne of Feminie] *The kingdom of the Amazons.* So Pentheſilea is called by Gower *the Queen of Femince.* Conf. Am. fol. 75. a. 97. b.

Ver. 886. And of the temple] The Editions, and all the Mſſ. except two, read *tempeſt.* But the *Theſeida* ſays nothing of any *tempeſt.* On the contrary it ſays, that the paſſage

Toſto fornito fu et ſenza pene.

I have therefore preferred the reading of Mſſ. C. i. and HA. as Theſeus is deſcribed making his offerings, &c. upon his return, in a temple of Pallas. Theſ. l. ii.

Ver. 907—13] Imitated from the *Theſeida.*

Chi ſon coſtoro, che a noſtri lieti aventi
Cum crini ſparti, batendoſe el pecto,
Di ſqualor piene in *altri obſcuri* veſtimenti,
Tutte piangendo, come ſe in deſpecto
Haveſſen la mia gloria e l'altre genti.

The 3d line, I ſuſpect, ſhould be read thus:

Di ſqualor piene in *atri* veſtimenti.

Obſcuri was a gloſs for *atri.*

Ver. 911. miſboden] *Injured.* So in a Charter of Canute to the Church of St. Paul. Monaſt. v. iii. p. 304. that nan man—heom *miſbeode.*

Ver. 940. wala wa] I ſhall take the liberty of conſtantly repreſenting this Interjection in this ſimple form, though in the Mſſ. it is written very differently; *walaway, weilaway, welaway,* &c. from whence the more modern vulgar *weladay. Wa* and *la* are both Saxon

Saxon interjections of grief. The compound *Wala wa* is uſed in Chr. Saxon. Gibſ. p. 191.

Ver. 970. No nere Athenes] *Nere* is uſed for *Nerre*, and that for *Nerer*, the Comparative of *Ner*. So ver. 1852. ferre ne *nere*; ver. 13450. *nere* and *nere*; ver. 16189. never the *nere*.

Ver. 981. y bete] Probably, *ſtamped*; that operation being anciently, I ſuppoſe, performed by the hammer. See ver. 11948. 11951.

Ver. 1016. And he that other] *He* is inſerted for the ſake of the metre. But perhaps we ſhould rather read with ſome of the Mſſ. And that other *knight* highte Palamon. See the n. on ver. 393.

Highte is a Diſſyllable here as in other places; ver. 618. 862. 1730. 3097, et al. It is difficult to determine preciſely what part of ſpeech it is; but upon the whole, I am inclined to conſider it as a word of a very ſingular form, a verb active with a paſſive ſignification. See ver. 1560. where *I highte* muſt ſignify *I am called*, as in the verſe preceding *to highte* ſignifies *to be called*. According to this hypotheſis, in the preſent inſtance and in ver. 618. 862. 1730. where *highte* ſignifies *was called*, it is put for *highted*; and in ver. 3097, where it ſignifies *is called*, for *highteth*.

It ſhould be obſerved, that the Sax. hatan, *vocare*, *promittere*, from whence *highte* is derived, is a verb active of the common form; and ſo is *highte* itſelf, when it ſignifies *to promiſe*. See ver. 6606. 8372.

Ver. 1053. at the ſonne upriſt] I ſhould have had no objection to the reading of Ed. Urr. *as* the ſonne *upriſt*, i. e. *upriſeth*, if I had found it in any Mſ. The common

common reading is ſupported by Lydgate, Th. fol. 364. a. where *upriſt* is uſed for *upriſing*.

Ver. 1080. he blent] This word has various ſenſes in Chaucer, as it is derived from blinnan, ceſſare; blindan, cæcare; or blendan, miſcere. It ſeems here to be uſed in a fourth ſenſe, the ſame in which Shakeſpeare uſes the verb *to blench*, i. e. *to ſhrink*, or *ſtart aſide*. Johnſon's Dict. in v. BLENCH. In ver. 3751. and Tro. iii. 1352. it ſignifies *looked*; but from what root I cannot tell.

Ver. 1135. to dien in the peine] So in Froiſſart, v. i. c. 206. Edward III declares that he will not return "juſques à tant qu'il auroit fin de guerre, ou paix à ſa ſuffiſance, ou à ſon grand honneur: *ou il mourroit en la peine.*" See alſo R. R. 3326.

Ver. 1157. *par amour* I loved hire] i. e. *with love* I loved her. This is a genuine old expreſſion. See Froiſſart, v. i. c. 196, Il *aima* adonc *par amours*, et depuis eſpouſa, Madame Yſabelle de Juillers.—and Boccace, Decam. x. 7. *per amore amiate*. So below, ver. 2114. That loveth *par amour*.—From hence *Paramour* or *Paramours* (in one word) was uſed vulgarly to ſignify *love*; [See ver. 3354. 4390. 13772.] and *a miſtreſs*; ver. 6036.

Ver. 1165. the olde Clerkes ſawe] The olde Clerk is Boethius, from whoſe book *de Conſolatione* Chaucer has borrowed largely in many places. The paſſage alluded to is in L. iii. Met. 12.

Quis legem det amantibus?
Major lex amor eſt ſibi.

Ver. 1214. o ſtound] *One moment*. For this reading we are obliged to Mſ. C. i. Vulg. *or* ſtound.

Ver.

Ver. 1264. A dronken man] This is alſo from Boethius, L. iii. Pr. 2.

Ver. 1281. The pure fetters] The *very* Fetters. So in the *Duch.* ver. 583. The *pure* deth. The Greeks uſed καθαρος in the ſame ſenſe [Τιμων καθαρος. A *very* Timon: Ariſtoph. Ορν. 1548.]; and the Latins *purus putus*. See Froiſſart, v. ii. c. 104. *pur* Anglois de courage.

Ver. 1346. exiled on his hed] So in Froiſſart, v. i. c. 241. orders were given *que nul* ſur ſa teſte *ne s'adonçaſt d'aller devant.* In v. ii. c. 41. he uſes indifferently *ſur la teſte* and *ſur peine de la teſte.*

Ver. 1378. Beforne his hed in his celle] This is the reading of Mſ. E. The Mſſ. C. i. and HA. read, Beforn his *owen* celle—and perhaps their authority ought to have been followed in the text.

Ver. 1430. Philoſtrate] In the *Theſeida* Arcite takes the name of *Penthεo.* See the Diſcourſe, &c. p. 136. The name of Philoſtrate might be ſuggeſted to Chaucer, either by Boccace's poem entitled *Philoſtrato*, or by the Decameron, in which one of the characters is ſo called. In the *Midſummer Night's Dream*, of which the principal ſubject is plainly taken from this Tale, a Philoſtrate is alſo introduced, as a favourite ſervant of Theſeus and maſter of his ſports.

Ver. 1479. That nedes coſt] The ſenſe of this paſſage as it ſtands in the Mſſ. is ſo obſcure, that I am inclined to adopt the alteration propoſed in Gl. Urr. v. Nede. That nedes caſt he moſte himſelven hide. i. e. That he muſt needs *caſt*, or contrive, to hide himſelf.

Ver.

Ver. 1524. feld hath eyen] An old Monkiſh verſe to this effect is quoted in Mſ. *Bod.* James. n. 6. p. 161. Campus habet lumen, et habet nemus auris acumen.

Ver. 1537. Now ſhineth it, and now] I have printed this line ſo upon the credit of Edit. M. which profeſſes to follow Mſſ. though perhaps we might ſafely read with Mſ. A. Now *itte* ſhineth, now—*Itte* may have been a diſſyllable formerly as well as *atte*.

Ver. 1628. his thankes] *With his good will.* See alſo ver. 2109. 5854, and ver. 2116. hir thankes; *with their good will.* So in the Saxon Chron. p. 243. ſume *here thankes*, and ſume *here unthankes*; aliqui *libenter* et aliqui *ingratis*.

Ver. 1644. And breking] The Mſſ. all read, *breketh*. But it is more likely, I think, that the firſt tranſcriber ſhould have made a miſtake in that word, than that Chaucer ſhould have offended ſo unneceſſarily againſt grammar.

Ver. 1658. In his fighting were as] *As* has been inſerted for the ſake of the metre, but I am not ſatisfied with it. Perhaps we ſhould read *fightinge*, and pronounce the final *e*. In the Saxon, Verbals of this form are ſaid to terminate in *ange*, *inge*, *onge*, *unge*. Hickes, Gr. AS. c. 3. xvii.

Ver. 1670, 1.] So in the *Theſeida*, l. v.

Ma come nui vegian venir in hora
Coſſa che in mille anni non aviene.

Ver. 1715. As though it were] The beſt Mſſ. read—As it were in *a liſtes*—which perhaps is right.

See

See before, ver. 1014. *on armes*.—And Froiſſart, v. i. c. 153. en *unes lices*, qui pour celle cauſe furent faites.

In the preceding line *other* is the old expreſſion for *or*.

Ver. 1749. Mars the rede] So below, ver. 1971. Boccace has given Mars the ſame epithet in the opening of his Theſeida.

— o rubicondo Marte.

Ver. 1817. And therfore] Imitated from the Theſeida, l. v.

Ma pero che gia inamorato fui
E per amor ſovente folegiai,
M'e caro molto il perdonare altrui.

Ver. 1861. Sle his contrary] The terms in the Theſeida are ſimply—

Chi l'altra parte caccera di fuore
Per forza d'arme, marito li fia.

Ver. 1900. Arſmetrike] So Arithmetike was commonly called in our ancient language. See below, ver. 7804. and *The ſeven Sages of Rome*. Mſ. *Cotton*. Galba. E. ix.

Geometrie and *ars metrike*
Fiſik and alſo Retorike.

Ver. 1915. Hath Theſeus don wrought] This ſhould rather be *don work*. The Participle of the Paſt Time is put improperly for the Infinitive Mode. But the ſame inaccuracy occurs again in ver. 4591.

Theſe marchants han don fraught hir ſhippes newe—.

Ver. 1920. the temple of Venus] In the deſcription of this temple Chaucer has taken very little from Boccace, as he had already inſerted a very cloſe imitation of this part of the Theſeida in his *Aſſemblee*

of

of Foules, from ver. 183 to ver. 287. If that Poem alludes (as I ſuſpect) to the intended marriage between John of Gaunt and Blanche of Lancaſter, which took place in 1359, it will follow that the Poem of Palamon and Arcite muſt have been compoſed after that period.

Ver. 1932. And hadde a cukkow] *Hadde* is inſerted upon the authority of Ed. M. I do not recollect to have found it in any Mſ.

Ver. 1942. the porter Idelneſſe] In the Aſſ. of F. ver. 261. *Richeſſe* is the Porter of Venus. But Idelneſſe, *Dame Oyſeuſe*, is the Porter of the *Jardin de Deduit*. Rom. de la R. 645.

Ver. 1977. I ſhall throw together a few lines of the *Theſeida*, which Chaucer has plainly copied in this deſcription.

Ne v'era beſtia ancora ne paſtore—
Cerri—Nodoſi, aſpri, rigidi e vetuſti—
E le porte eran de eterno adamante
Ferrato d'ogni parte tutte quante.

Ver. 1999. The cruel ire] From the Theſeida.

Vide vi le ire roſſe come focho
E la paura palida in quel locho.

The pikepurſe (I am ſorry to ſay) is Chaucer's own.

Ver. 2002. The ſhepen] *The ſtable*; from the Sax. ſcypen, which ſignifies the ſame thing. The tranſlator of Bede renders *ad ſtabula jumentorum*—to neata ſcypene. B. iv. c. 24.

Ver. 2014. outhees] *Outcry*; from *Hutefium*, a term well known in our Law. This line has uſually been printed—

Armed complaint *on theft* and fiers *corage*.

Ver.

Ver. 2019. the ſhippes hoppeſteres] It is needleſs to trouble the reader with the various readings and interpretations of this paſſage. *To hoppe*, in Saxon, ſignified exactly the ſame as *to dance*, though with us it has acquired a ludicrous ſenſe; and the termination *ſtre*, or *ſter*, was uſed to denote a female, like *trix* in Latin. As therefore a *female* baker was called a *bakeſter*, a *female* brewer a *brewſter*, a *female* webbe (or weaver) a *webbeſter*, ſo, I conceive, a *female* hopper, or dancer, was called an *hoppeſter*. It is well known that a ſhip, in moſt languages, is conſidered as a female.

Though the idea of a ſhip *dancing on the waves* be not an unpoetical one, the adjunct *hoppeſteres* does not ſeem ſo proper in this place as the *bellatrici* of the Theſeida, l. vii.

Vedevi ancor le navi bellatrici,
In voti carri e li volti guaſtati.

In another reſpect Chaucer has improved upon his original, by repreſenting the ſhips *on fire*. It ſhould be obſerved that the principal circumſtances in Boccace's deſcription of this temple of Mars are copied from Statius, l. vii.

Ver. 2020. The hunte] *The huntſman*, from the Sax. hunta. See before, ver. 1680. and below, ver. 2630. I know not what to think of the two following lines. Was Chaucer ſerious, or did he mean, in this and ſome other ſimilar paſſages, to ridicule the minute and often incongruous deſcriptions of the old Romancers? The lines are in all the Mſſ.

Ver. 2027. Th' armerer and the bowyer] The Editions and all the Mſſ. except Dr. Aſkew's, read—

The

The barbour and the bocher. I was glad to avail myself of the authority of those two Mſſ. to inſert *Th' armerer* inſtead of *The barbour*, and in conſequence of that emendation I have ventured (from conjecture only) to ſubſtitute *the bowyer* for *the bocher*.

Ver. 2031. With thilke ſharpe ſwerd] *Thilke* is from conjecture only. The Mſſ. read—*the*. *Sharpe* is a Diſſyllable in other places. See ver. 2028. 2665. 9033.

In the next line I have alſo put *Thanging* inſtead of *Hanging*.

Ver. 2128. Armed they weren] This is upon the authority of Ed. M. The Mſſ. read—Armed were they—.

Ver. 2150. alauns] *Alano* is the Spaniſh name of a ſpecies of Dog, which the Dictionaries call *a Maſtiff*. Sir J. Bouchier's tranſlation of Froiſſart, B. iv. c. 24. "foure courſers and two *Allans of Spaygne*, fayre and good."

Ver. 2170. fraknes] The Saxon word for what we call *freckles*.

Ver. 2206. What haukes] He alludes to the following deſcription in the *Theſeida*, l. vii.

L'aula grande d'alti cavalieri
Tutta era piena, e di diverſe gente.
Quivi aveva zugulati e miniſtrieri
Di diverſi atti copioſamente,
Zilfalchi, aſtori, falconi, e ſparavieri,
Brachi, livreri, e maſtin veramente,
Su per le ſtanze e in terra a giacere;
Aſſai a quor zentili belli a vedere.

Ver. 2259. And in hire houre] I cannot better illuſtrate Chaucer's Aſtrology than by a quotation from the old *Kalendrier de Bergiers*, Edit. 1500. Sign. K. ii. b. Qui veult ſavoir comme bergiers ſcevent quel planete regne chaſcune heure du jour et de la nuit, doit ſavoir le planete du jour qui veult s'enquerir; et la premiere heure temporelle du ſoleil levant ce jour eſt pour celluy planete. la ſconde heure eſt pour la planete enſuivant. et la tierce pour l'autre, &c. in the following order, viz. Saturn, Jupiter, Mars, Sol, Venus, Mercury, Luna. To apply this doctrine to the preſent caſe. The firſt hour of the Sunday, reckoning from ſun-riſe, belonged to the Sun, the Planet of the day; the ſecond to Venus, the third to Mercury, &c. and continuing this method of allotment, we ſhall find that the twenty-ſecond hour alſo belonged to the Sun, and the twenty-third to Venus; ſo that the hour of Venus really was, as Chaucer ſays, two houres before ſun-riſe of the following day.

Accordingly, we are told in ver. 2273. that the third hour after Palamon ſet out for the temple of Venus, the Sun roſe, and Emelie began to go to the temple of Diane. It is not ſaid, that this was the hour of Diane, or the Moon, but it really was; for, as we have juſt ſeen, the twenty-third hour of Sunday belonging to Venus, the twenty-fourth muſt be given to Mercury, and the firſt hour of Monday falls in courſe to the Moon, the preſiding Planet of that day.

After this Arcite is deſcribed as walking to the temple of Mars, ver. 2369. in *the nexte houre of Mars*, that is, the *fourth* hour of the day. It is neceſſary to take

take these words together, for *the nexte houre*, singly, would signify the *second* hour of the day; but that, according to the rule of rotation mentioned above, belonged to Saturn, as the *third* did to Jupiter. The *fourth* was *the nexte houre of Mars*, that occurred after the hour last named.

Ver. 2223. Fayrest of fayre] So Palamon in the *Theseida*.

O bella dea, del bon Vulcan sposa,
Per cui se aliegra il monte Citherone,
Dee i ti priego, che mi sii pietosa,
Per quello amore che portasti ad Adone.

And again. [See below, ver. 2240.]

Io non te chegio in arme aver victoria—
Io cercho sola Emilia, la qual poi
Donarmi, Dea, se donar la mi voi,
Il modo trova tu, ch'io non ne curo
O ch'io sia vinto, o ch'io sia vincitore.

Ver. 2273. The thridde houre inequal] In the Astrological system, the day (from sun-rise to sun-set), and the night (from sun-set to sun-rise), being each divided into XII hours, it is plain, that the hours of the day and night were never equal, except just at the Equinoxes. The hours attributed to the Planets were of this *unequal* sort. See *Kalendrier de Berg.* loc. cit. and our author's treatise on the Astrolabe.

Ver. 2283. Fu mondo il tempio e *di bei drapi ornato.* Thes. l. vii.

Ver. 2291. Hire bright here] So Emilia is described in Thes. l. xii.

Dicho che i suo crin parevan d'oro,

Non con trezza reſtretti, ma ſoluti
E petinati.

Ver. 2292. A coroune] Corona di querzia cereale. Theſ. l. vii.

Ver. 2358. Shal thee declaren] This is improper, as the fires *have* already *declared* the event of the combat. In the Original, as I remember, the appearance of Diana is prior to the Omen.

Ver. 2372. payen] This French word is conſtantly uſed in the beſt Mſſ. inſtead of *pagan*.

Ver. 2375. O ſtronge god] The prayer of Arcite in the *Theſeida* begins in the ſame manner.

A forte dio, che ne i regni nivoſi
Biſtonii ſervi le tue ſacre caſe—
Se per alto volere la mia etate
E le mie forze meritan, che io
De i toi ſia detto, per quella pietate,
Ch'ebbe Neptuno, alor che con diſio
Di Citharea *uſavi* la beltate,
Rinchiuſo da Vulcan, ad ogni idio
Facto paleſe, humilmente te priego,
Che a li miei prieghi tu non fazi niego.
Io ſon come tu vidi giovinetto &c.

Ver. 2404. Than helpe me] So in the *Theſeida*.

Dunque me ajuta per lo ſanto focho,
Che te arſe gia, ſi come me arde hora.
— — — — —
I tempii tuoi eterni ſoneranno
De l'armi del mio vinto compagnone,
Et ancora le mie vi penderano—
Eterni fochi ſempre vi arderano,

E la

E la barboa [f. barba] e i mei con [f. crin] che offenſione
Di ferro non ſentiron te imprometto.

Ver. 2451. *out-rede*] *Out-wit*; *ſurpaſs in Counſel.* The ſenſe of this word has been moſt ridiculouſly miſtaken by Dryden.

For this advantage age from youth has won,
As not to be *out-ridden*, though out-run.

Ver. 2469. Min ben alſo the maladies colde] I apprehend that *maladies* in this verſe is to be pronounced as of four ſyllables.

Min ben alſó the máladíes cólde.

So below, ver. 2495.

Ther wás in th' hóſtelríes áll abóute.

And ver. 2591.

Ther n'ére ſwiche cómpagníes néver twéy.

However, if any one ſhould prefer a hobbling line with another ſyllable in it, he may read with the beſt Mſſ. *And* min ben alſo &c.

Ver. 2506. Gniding of ſheldes] *Rubbing*, from the Sax. Gnidan; *fricare*. I have not ſcrupled to inſert this reading in the text from a ſingle Mſ. (NC.) and that one of the leaſt authority. Indeed both Caxton's Editions ſupport it, for they read *guydyng*; and *n* in many Mſſ. is undiſtinguiſhable from *u*. The other readings are, *Gynggynge*, *Gigging*, *Grigging*, *Girding*, *Gyding*, *Gryding*.

Ver. 2513. Pipes, trompes] Theſeida, l. ii.

A una hora trombe, nachare, e tamburi
Sonaron forte.

See Du Cange, in v. Nacara, who deſcribes it to be a kind of brazen drum uſed in the cavalry.

Ver. 2516. Here three] So in the Theſeida,

Qui tre, la quatro, e qui ſei adunati,
Tra lor moſtrando diverſe ragione.

Ver. 2527. Held yet the chambre] So the Theſeida,

Anchor le riche camere tenea
Del ſuo palagio.

Ver. 2535. an o] It may be doubted, whether this be an abbreviation of *Oyez*, or whether the Interjection *Ho* were uſed to command a ceſſation of noiſe, as well as of fighting, &c. For the latter uſe, ſee v. 1708. 2658. and Holinſhed. p. 495. The duke of Norfolke was not ſullie ſet forward, when the King caſt downe his warder, and the Heraldes cried, Ho, ho.

Ver. 3552. himſelf to were] *To defend.* It is a Saxon word. See Chr. Sax. Gibſ. p. 57. hine werede. *ſe defendit.*—and p. 148. See alſo Lydg. Troy. B. iv.

That ſhelde ne plate might his body *were*.

Ver. 2558. ylaſt] The prepoſitive *y* is an addition of my own, for the ſake of the metre; but perhaps we might read, "No longer ſhal the tourneyinge laſt." See the n. on ver. 1658. I ſhould obſerve that ſome Mſſ. read *tournament*, and Mſ. D. *tourmentenge*, which may lead us to ſuſpect that Chaucer poſſibly wrote, *tourneymenting*.

Ver. 2563. The vois of the peple] So the Theſeida.

Di nobili e del populo il romore
Tocho le ſtelle, ſi fu alto e forte,
Li dei, dicendo, ſervi tal ſignore
Che de gli amici ſuoi fugie la morte.

Ver. 2617. He foineth on his foo] I have ventured to ſubſtitute *foo* inſtead of *foot*, or *feet*, the readings

ings of the Mſſ. *Foot* ſeems to have been originally introduced by a copyiſt from the preceding line, and to have been afterwards altered to *feet*, in order to make ſome ſenſe.

Ver. 2628. the vale of Galaphey] This word is variouſly written; *Colaphey*, *Galgaphey*, *Galapey*. There was a town called *Galapha*, in *Mauritania Tingitana*, upon the river *Malva* [Cellar. Geog. Ant. v. ii. p. 935.] which perhaps may have given name to the vale here meant. For *Belmarie*, ver. 2632, ſee the note on ver. 57.

Ver. 2673. The trompoures] the *trumpeters*. So the beſt Mſſ. If the learned Editor of *Ancient Scottiſh Poems* had found this word in this ſenſe in his copy of Chaucer, he would not, I apprehend, have looked any further for an explanation of it in *The Dance*, by *Dunbar*, St. 2. v. 10. p. 27.

Ver. 2677. Whiche a miracle] It is ſcarce neceſſary to obſerve that *which*, in our ancient language, was often uſed for *who* and *what*. It is uſed for *what* here, and again, ver. 5621. 6875.

Ver. 2685. And was all his in chere, as his in herte] I have patched up this verſe, as well as I could, out of the different copies. There is no authority, as I recollect, for the firſt *in*, except Ca. 2. but it ſeems abſolutely neceſſary: and all the copies read—*as* in his *herte*—which, I think, is evidently wrong.

Ver. 2686. a fury] Moſt of the copies have *a fire*. Mſ. A. reads *a fuyr*. from which I have made the preſent reading, as in the Theſeida it is *Herinis*, i. e. *Erinnys*, one of the Furies.

Ver. 2698. corven] *Cut* out of his harneſs. I ſuppoſe to ſave the time and trouble of regularly diſarming him, the laces &c. were cut.

Ver. 2715. And fermacies] *Pharmacies.* I have added the *and*, which ſeems as neceſſary to the ſenſe as to the metre.

Ver. 2735. The gree] *The prize*; *the honour of the day.* So in P. P. fol. 98.

The gre yet hath he gotten, for al his grete wound.

And in that curious old Ballad, *The turnament of Tottenham.* ver. 91. [Ancient Poetry, v. ii.].

[To] which of all the bachelery granted is *the gree.*

And again, ver. 186.

They gathered Perkin about on every ſide,
And grant him there *the gree*, the more was his pride.

It was neceſſary to vindicate this old phraſe, as the Editions have diſcarded it for *They grete.*

Ver. 2740. a journee] *A day's work*, or *way.* Fr. To make this ſtill clearer, the Editions, in general, read—*a dayes journey*—and ſpoil the verſe.

Ver. 2748. bouke] *The trunk of the body*, probably; from the Sax. Buce, *venter.*

Ver. 2802. overnome] *Overtaken*; from overniman. Sax.

Ver. 2803. And yet] So in the Theſeida, l. x.

E anchor ne le brazza era perduta
La vital forza, ſol ne lo intelletto
E nel core era ancora ſoſtenuta
La pocha vita.—

Ver. 2813. Therfore I ſtint] This is apparently a fling at Boccace's pompous deſcription of the paſſage of

of Arcite's ſoul to heaven. Theſ. l. xi. It ſhould be obſerved however, that our author had already made uſe of the ſame deſcription in his Troilus, V. 1806, ſeq. It is not in the Philoſtrato.

Ver. 2817. ther Mars his ſoul gie] The force of *ther* in this paſſage will beſt appear by a collation of other ſimilar paſſages. See particularly ver. 5022. 7143. 9182.

Ver. 2155. He caſteth] I have added *He*, to complete the verſe. The uſe of pronouns redundantly is common in Chaucer.

Ver. 2862. in that ſelve grove] In the *Theſeida*, Arcita is buried—nel boſco, ove rancuna

Aver ſovente ſoleva de amore.

Ver. 2866. Of funeral] *Of* is a conjectural ſupplement. Or the verſe may be (perhaps, better) completed, by taking in the word *fully* from Mſ. NC. and Ed. Ca. 2.— in which th' office

Funeral he might all *fully* accomplice.

Ver. 2872. And after this] The ſecond *this* is from conjecture only. Some Mſſ. read—And after this Theſeus hath *Yſent*—which perhaps is right.

Ver. 2879. bare the viſage] If this expreſſion were in Milton, the Criticks would not fail to call it *an elegant Græciſm*. In Chaucer we can only hope that it may be allowed to be *an elegant Angliciſm*. Froiſſart ſays, that the corpſe of our Edward III was carried " *tout au long de la cité de Londres*, à viaire decouvert, *juſques à Weſtmonſtier*." V. i. c. 326.

Ver. 2885. With flotery berd] Theſ. l. xi.

Con

Con rabuffata braza [or, barba] e triſto orine
E polveroſo.—

Flotery ſeems literally to mean *floting*; as hair diſchevelled (*rabbuffata*) may be ſaid to flote upon the air. *Ruggy* is *rough*.

Ver. 2887. And paſſing over] According to this reading, the ſenſe is plain, that Palamon was the reufulleſt &c. *paſſing over*, or *excepting*, Emelie. But all the Mſſ. that I have ſeen, read—*other*. If we adhere to that, we muſt diſpoſe the Parentheſis thus:

And (paſſing other of weping) Emelie
The reufulleſt &c.—

and the ſenſe will be, that with Palamon came alſo Emelie (paſſing others *of*, or *in*, weping) the reufulleſt &c. But ſuch a conſtruction would be very harſh and unlike Chaucer's uſual facility; and therefore I rather believe we ſhould read—*over*.—with Ed. Urr.

Ver. 2897. his bow Turkeis] So in the *Rom. de la R.* Love is ſaid to have *deux ares Turquois*, ver. 924.

Ver. 2904. the maiſter ſtrete] *The principal* ſtreet. Le *ſouverain* carrefour. Froiſſart, v. iv. c. 28.

Ver. 2960. the liche-wake] The cuſtom of *watching* with *dead bodies* (lice. SAX.) is probably very ancient in this country. It was abuſed, as other Wakes and Vigils were. See Du Cange, in v. VIGILIÆ. *In vigiliis circa corpora mortuorum* vetantur *choreæ et cantilenæ, ſeculares ludi et alii turpes et fatui.* Synod. Wigorn. an. 1240. c. 5. Chaucer ſeems to have confounded the Wake-plays (as they were called) of his own time with the Funeral-games of the Antients. So

in

in Troilus, v. 303. Troilus ſays to Pandarus,

But of the fire and flambe funeral
In which my body brennen ſhall to glede,
And of the *feſte* and *playes paleſtral*
At my *vigile* I pray thee take good hede.

Ver. 2964. in no disjoint] *With no diſadvantage.* So ver. 13341. in ſwiche disjoint; *at ſuch diſadvantage.*

Ver. 2993. that fayre chaine of love] Our author's philoſophy is borrowed, as it is uſually, from Boethius. L. ii. Met. 8.

Hanc rerum ſeriem ligat,
Terras ac pelagus regens,
Et cælo imperitans, amor.

See alſo, for what follows, L. iv. Pr. 6.

Ver. 3019. Lo the oke] So in the *Theſeida.*

Li querci, che ànno ſi lungo nutrimento
E tanta vita quanto noi vedemo,
Anno pur alcun tempo finimento.
Le dure pietre ancor &c.

Ver. 3043. Than is it wiſdom] From the *Theſeida.*

E pero fare de la neceſſitate
Virtu, quando biſogna, e ſapientia,
E il contrario e chiara vanitate.

Ver. 3055. his vaſſalage] *Valour, proweſs.* Froiſſart, v. i. c. 271. à grand honneur et vaſſellage. See Du Cange, in v. VASSATICUM.

Ver. 3078. With all th' avys] So the Statute 5 H. IV. is ſaid in the Preamble to be made—*de l'advis* et aſſent des Seignurs &c. The ſame form is uſed in moſt of the Acts of that reign.

Ver.

Ver. 3091. oweth] By writing this word ſo (according to ſome Mſſ.) we preſerve a proper diſtinction between *æweth*, the third perſon Sing. of the Preſent Tenſe, and *ought*, which was formerly only uſed in the Paſt Tenſe.

Ver. 3109. Thus endeth Palamon] Before I quit this tale, I will juſt take notice that the ſame ſubject has been treated twice in French verſe, many years ſince Chaucer's time, by two Ladies. The one, *Anne de Graville*, is ſaid by Du Verdier [*Bibl.* p. 42.] to have tranſlated *de viell langage et proſe Le beau Romant des deux amants Palamon et Arcita*. It began thus:

Victorieux en armes et amours
Fut Theſeus, apres que pluſieurs jours
Eut ſejourné en l'Amazone terre,
Ou Cupido et Mars luy firent guerre,
Les quels vainquit et Hypolite auſi—

The other, *Jeanne de la Fontaine*, is mentioned by La Croix du Maine; and it was moſt probably her poem, that *Johannes Secundus* has celebrated, l. iii. Eleg. xv. as he appears to have written her Epitaph and a *Nænia* upon her death. V. *Lib. Funer*——inter Opp. Secund.

In the new Edit. of *Les Bibliotheques Françoiſes*, the Poem of *Anne de Graville* is ſaid to be ſtill preſerved in the Royal Library at Paris; and I find from a note of *M. de la Monnoye* in that Edit. that he was well apprized of our Chaucer's having borrowed this tale from the Theſeida.

Ver. 3126. in Pilates vois] In ſuch a voice as Pilate was uſed to ſpeak with in the Myſteries. Pilate, being

being an odious character, was probably represented as speaking with a harsh, disagreeable voice.

Ver. 3156. After this verse, the two following are found in so many MSS. that perhaps they ought to have been inserted in the text.

And ever a thousand good ageins on badde;
That knowest thou wel, but if thou be madde.

Ver. 3172. as deme not] This phrase has occurred before: ver. 2304. As kepe me. Ver. 2319. As sende. I once thought that *as* in these cases was used elliptically for *do so much as*; but then the following verb must have been in the infinitive mood, whereas it is often in the imperative. See ver. 5773. As taketh. Ver. 6631. As doth. Ver. 13352. As beth. I am therefore rather inclined to understand it in the sense of *so*, according to its original etymology. *As* is an abbreviation of *als*, and that of *al swa*; *sic omnino*. See ver. 5481. 5778. 7007.

Ver. 3199. hendy Nicholas] *Hendy*, or *Hende* (as it was more commonly written) signified, *courteous*. So ver. 6868.

— A, sire, ye shuld ben hende,
And curteis, as a man of youre estat.

Ver. 3210. augrim-stones] *Augrim* is a corruption of *Algorithm*, the Arabian term for Numeration. *Augrim-stones* therefore were the *pebbles*, or *counters*, which were anciently used in Numeration.

Ver. 3217. the kinges note] What this *note*, or *tune*, was I must leave to be explained by the Musical Antiquaries. *Angelus ad virginem*, I suppose, was *Ave Maria* &c.

Ver.

Ver. 3223. Of eightene yere] The words—I geſſe—are not in the Mſſ. Mſ. A. reads, *ſeventene*; which perhaps may be right, if *ſeventene* be pronounced as of four ſyllables. Aſk. 1 and 2. would remove all difficulties by reading, *Of eightene yere* this woman *was of age*.

Ver. 3227. He knew not Caton] The calling of this author *Caton* ſhews, that he was more ſtudied in French than in Latin. See below, ver. 9251. 14946. 16155. Who he was, or of what age, is uncertain; but his authority, four or five hundred years ago, ſeems to have been as great as if he had really been the famous Cenſor of Rome. However, the maxim here alluded to is not properly one of Cato's; but I find it in a kind of Supplement to the Moral Diſtichs, entitled *Facetus* (and ſometimes, I believe, *Parvus Cato*) int. Auctores octo morales. Lugd. 1538. cap. iii.

Duc tibi prole parem ſponſam moreſque venuſtam,
Si cum pace velis vitam deducere juſtam.

The ſame treatiſe, or at leaſt one with the ſame beginning and on the ſame ſubject, is mentioned in the Cat. Mſſ. Coll. Trin. Dublin. n. 275. under the title of *Urbanus*. It is there attributed to Daniel *Eccleſienſis* (Churche), who lived about the year 1180. See Bale. Cent. iii. 17. and Fabric. Bib. Med. Æt. in v.

Ver. 3237. many a *gore*] This word is uſed again in ver. 13719. I do not underſtand it in either place.

Ver. 3248. the newe perjenete tree] Some of the Mſſ. read, *perjonette*, as if the word were derived from the Ital. *pero giovanetto*, rather than from the Fr. *poire*,

poire, or *pere*, *jeunette*. In either caſe it ſignifies *a young pear*.

Ver. 3254. So gay a *popelot*] This word may either be conſidered as a diminutive from *Poupée*, a Puppet; or as a corruption of *Papillot*, a young butterfly.

Ver. 3268. a primerole] Old Fr. for a *Primroſe*. It is uſed by Gower. *Conf. Am.* fol. 148.

Ibid. a piggeſnie] The Romans uſed *oculus* as a term of endearment, and perhaps *piggeſnie*, in vulgar language, only means *ocellus*; the eyes of that animal being remarkably ſmall. The word occurs again in the *Remedie of Love*, ver. 257. though I do not believe that to be a work of Chaucer.

Ver. 3286. harow] It would much exceed the limits of theſe notes to recite the ſeveral opinions concerning the original of this word. The curious reader may conſult Du Cange in v. and Hickes, Gr. Fr. Theot. p. 96. I rather believe it to have been derived from Har, *altus*, and Op, *clamor*, two Iſlandic words, which were probably once common to all the Scandinavian nations. See Gudmund. Andr. Lex. Iſland. by Reſenius. Hafn. 1683. In ſupport of this opinion, it may be obſerved, that the very word *Haroep*, or *Harop*, was uſed by ſome of the inhabitants of the Low-countries in the ſame ſenſe in which *Haro* was by the Normans. Du Cange, in v. Haroep.

Ver. 3308. Of Criſtes] *Of* is added, from conjecture only.

Ver. 3318. With Poules windows] Perhaps this means, that his ſhoes were cut in ſquares, like panes of glaſs. Bale mentions *feneſtratos calceos* as making part of

of the habit of the Franciſcans. Cent. iv. 27. and 91. They alſo occur in the Ciſtercian Statutes an. 1529. and the Monks are forbidden to wear them. Du Cange, in v. CALCEI FENESTRATI.

Ver. 3321. of a light waget] Or, *Watchet*. Skinner explains *Watchet* to mean *a colour*, a whitiſh blue; but in this place it ſeems rather to mean ſome kind of *cloth*; denominated, perhaps, from the town of *Watchet*, in Somerſetſhire. Inſtead of *light*, ſome Mſſ. read *fin*; and Mſ. A. *whit*. This laſt epithet would be quite inconſiſtent with Skinner's explanation.

Ver. 3329. the ſcole of Oxenforde] The ſchool of Oxford ſeems to have been in much the ſame eſtimation for its dancing, as that of Stratford for its French. See before, ver. 125. *Oxenforde* is a Quadriſyllable. *Oxnaforda*. SAX.

Ver. 3336. tapſtere] A *female* keeper of a tap, or tavern. See n. on ver. 2019. and the Prol. to the Continuation of the C. T. Ed. Urr. p. 594.

Ver. 3337. ſquaimous] *Squeamiſh*; but I know not how to make that ſenſe agree with what follows. Robert of Brunne [in his tranſlation of *Manuel des Pechees*, Mſ. *Bod.* 2078. fol. 46.] writes this word, *eſquaimous*; which is nearer to its original, *exquamiare*, a corruption of *excambiare*.

Ver. 3358. a ſhot window] That is, I ſuppoſe, a window that was *ſhut*. It might perhaps be better to write this word (with ſome of the Mſſ.) *ſhet*, or *ſhette*; as Chaucer does in other places. ver. 16605. 16610. Mſ. A. reads *ſhop*; and HA. *ſhort*.

Ver.

Ver. 3361, 2.] Theſe two lines, containing Abſolon's Song, were meant, I apprehend, to be broken into four ſhort verſes, which will rime together very harmonioufly, if the accent be laid upon the laſt of *lady*, as it often is in ſuch compoſitions.

Ver. 3382. And ſom for ſtrokes] In the margin of Mſ. C. 1. is the following note. "Ovid. Ictibus agreſtis &c."

Ver. 3384. He plaieth Herode] This is much in character. The Pariſh-Clerks had always a principal ſhare in the repreſentation of Myſteries. See the Pref. to Dodſley's Old Plays, p. xii.

Ver. 3392. the neighe ſlie]. Gower has this proverbe. *Conf. Am.* B. iii. f. 58.

An olde ſawe is: who that is ſlygh
In place wher he may be nyghe,
He maketh the ferre leef loth.

Ver. 3449. Seinte Frideſwide] *Seint* is one of the very few French adjectives, which, after their naturalization here, retained for a conſiderable time, I apprehend, a diſtinction of Gender. See the Eſſay &c. p. 44.

Chaucer always writes it *Seinte*, when he uſes it in the feminine gender; and the final *e* is often to be pronounced, as in this place. See ver. 7186. 10292. *Seinte* Marie.—ver. 7406. 7701. *Seinte* Charitee. Of the ſame form are *Excellente*, ver. 10459. and *Peregrine*, ver. 10742.

There is great propriety in making the Carpenter invoke St. Frideſwide, who was Patroneſs of a conſiderable Priory at Oxford, and in high eſtimation there.

Ver. 3457. another clerk] He alludes to a ſtory, which is told of the famous Thales by Plato in his *Theætetus*, p. 127. Ed. Fic. but our author probably read it in the *Cento Novelle Antiche*. N. 36. It is there entitled, *D'uno Strologo ch' ebbe nome Milenſius, che fu ripreſo da una donna.*

Ver. 3479. wightes] *Witches*. In the Teutonic, *Wite-vrouwe*; but whether they were ſo called from their *wiſdom*, or from their being ſuppoſed to be clothed in *white*, is not clear. A *widow*, in that language, is called a *wit-vrouwe*, from the latter circumſtance. Kilian in v. See Keyſler's Diſſertation *de Mulieribus Fatidicis*, in which, with a great deal of learning and probability, he has traced the popular notions of witches and witchcraft, in the northern parts of Europe, from a very early period. The faculty of floating upon the water, ſo as not to be capable of being drowned, is aſcribed by Pliny to a race of male-witches in Pontus. Nat. Hiſt. l. vii. c. 2. non poſſe mergi, ne quidem veſtibus degravatos.

Ver. 3480. the Night-ſpel] *The charm*, which follows, ver. 3483—6. is ſo lamely repreſented in all the Mſſ. that I have left it as I found it in the common editions. It might perhaps be a little improved by reading it thus:

Jeſu Criſt and Seint Benedight
Bliſſe this hous from every wight,
Fro the nightes mare. Pater-noſter.
Wher woneſt thou Seint Peter's ſuſter?

In ver. 2. *wicked* may be left out upon the authority of Mſ. A. and others. It is certainly an unneceſſary epithet.

Ver.

ver. 3. *Pater-noſter* was often repeated in the middle, as well as at the end, of charms.

ver. 4. Inſtead of *woneſt*, ſome copies read *wendeſt*. I do not underſtand how the Night-mare came to be allied to St. Peter.

To ſay the truth, I ſuſpect this charm to be an interpolation. We have a Night-ſpel of another form in Gervaſ. Tilber. Otia Imper. l. iii. c. 93. See alſo the Decameron. D. vii. N. 1.

Fantaſima, Fantaſima,
Che di notte vai,
A coda ritta ci veniſti,
A coda ritta te n'andrai &c.

Concerning *the Night-mare*, ſee Keyſler, *Antiq. Septent.* p. 497.

Ver. 3509. no labbe] No *blab*. Labben, HOLL. Klappen, BELG. *blaterare*. Kilian.

Ver. 3512. harwed helle] Harried. SAX. *harraſſed*, *ſubdued*. Our anceſtors were very fond of a ſtory of Chriſt's exploits in his *Deſcenſus ad inferos*, which they called the *harrowing of Helle*. They took it, with ſeveral others of the ſame ſtamp, from the Goſpel of Nicodemus. Fabr. Cod. Apoc. N. T. There is a Poem upon this ſubject in Mſ. *Bod.* 1687.

Hou Jeſu Criſt *herowed helle*
Of harde geſtes ich wille telle.

And in the *Cheſter Whitſun-Playes*, Mſ. *Harl.* 2013. the company of Cookes, which was to exhibit the 17th Pageant, or the *Deſcenſus ad inferna*, is thus addreſſed.

You Cookes with your carriage ſee that you doe well,
In pagente ſett out *the harrowinge of hell.*

See alſo P. P. paſſ. xix. f. 101—3.

Ver. 3526. for God] *Pour dieu.* Fr.

Ver. 3539. The ſorwe of Noe] It will be in vain, I apprehend, to look for this anecdote in Geneſis, even in Dr. Kennicot's edition. Nicholas probably quoted it from the Myſteries, with which the Carpenter was better acquainted. The diſpute between Noah and his wife upon this occaſion makes a conſiderable part of the 3d Pageant of the *Cheſter Whitſun-Playes* above-mentioned. Mſ. *Harl.* 2013. The following lines will ſhew the grounds of her refuſal to embark.

Noe. Wife, come in, why ſtandes thou there?
Thou art ever froward, that dare I ſwere.
Come in on Godes halfe; tyme it were,
For fear leſt that wee drowne.
Wife. Yea, Sir, ſet up your ſaile,
And rowe forth with evil haile,
For withouten anie faile
I wil not oute of this toune;
But I have my goſſepes everich one,
One foote further I will not gone:
They ſhal not drown by St. John,
And I may ſave ther life.
They loved me full well by Chriſt.
But thou will let them into thie chiſt,
Ellis rowe forth, Noe, when thou liſt,
And get thee a newe wife.

At laſt Sem, with the aſſiſtance of his brethren, fetches her on board by force, and upon Noah's welcoming her ſhe gives him a box on the ear.

Theſe

Theſe Playes are ſaid (perhaps truly) to have been firſt written in 1328. but the Harleian Mſ. repreſents them, as they were to be exhibited in 1600. There is a better copy of the ſame Playes in the Bodl. Lib. E. N. 115. tranſcribed by one William Bedford, 1604. but even in that we ſee but ſmall remains of the original diction and orthography.

Ver. 3624. His owen hond] *With* his own hand. So Gower, *Conf. Am.* fol. 76. b.

The crafte Mynerve of wolle fonde,
And made cloth *her owen honde.*

See alſo fol. 113. a.

Thyng which he ſayd *his owne mouth.*

Ver. 3625. the ſtalkes] The *ſteps.* Gloſſ. Urr. but I rather believe the *renges* to mean the *ſteps*, and the *ſtalkes* the *upright pieces* of a ladder.

Ver. 3638. clum] From the Sax. clumian, *muſſitare, murmuare.*

Ver. 3692. a trewe love] What kind of thing this was to be borne *under the tongue*, I do not underſtand.

Ver. 3703. I ſwelte and ſwete] *Sweltan*, Sax. ſignifies *To die.* Chaucer uſes *ſwelte* to ſignify the effect of a great oppreſſion of ſpirits. See ver. 1358, 9650. R. R. 2480. Hence our word *ſultry (ſweltry)* to expreſs a *ſuffocating* heat.

Ver. 3709. it wol not be, *compame*] So Mſ. C. 1. It is put (for the ſake of the rime) inſtead of the Fr. Compaine, *compagnon.* We uſe *friend* in the ſame ſenſe. In Mſ. C. it is written *compaine*; in ſome of the beſt Mſ. *com bame.* The Editions read—

As helpe me God *and ſweet Saint Jame.*

Ver. 3724. thyne ore] The Editt. have made it *thy nore*. But *ore* is the right word. It ſignifies *grace, favour, protection*. See R. G. p. 381. mylce and ore, *mercy and grace*.—p. 475. in was ore ich am ido. *in whoſe protection I am put*. And *Li beaus diſconus*. Mſ. *Cotton*. Cal. A. ii. fol. 49. b.

Syr Ly beaus thurſtede ſore,
And ſeyde; Maugys, *thyn ore*,
To drinke lette me go.

Where *thyne ore* muſt be underſtood to mean *with thy favour*, as in this paſſage of Chaucer.

Ver. 3768. the viretote] This is the reading of the beſt Mſſ. The explanation of the word I leave to the reader's ſagacity.

Ver. 3772. more tawe on his diſtaf] So in Froiſſart, v. iv. p. 92. Ed. 1574. Il aura en bref temps autres *eſtoupes en ſa quenoille*.

Ver. 3809. an hondbrede al aboute] *Al* has been added for the ſake of the metre, but, I believe, unneceſſarily. The original phraſe was *an hondes brede*, an hand's breadth; ſo that *hondebrede* (as it is written in ſome Mſſ.) would naturally continue to be pronounced as a triſyllable.

Ver. 3819. he fond neyther to ſelle] This is a French phraſe. Fabliaux, t. ii. p. 282.

Ainc tant come il miſt à deſcendre
Ne trouva point de pain à vendre.

In the next verſe, *ſelle*, for the ſake of the rime, is put for *ſille*. SAX. *Syl*. FR. *ſoeil*. LAT. *ſolum*.

Ver. 3862. So the ik] *So the I*; ſo may I *the*, or *thrive*. This ancient phraſe is terribly corrupted in moſt

moſt of the Mſſ. and Editt. It occurs again below, ver. 12881. 16397.

Ver. 3863. With blering] *With a trick put upon* a proud Miller. So ver. 17201. blered is thyn eye; *thou art cheated.* And R. R. ver. 3912. almoſt blered is mine eye; *I am almoſt cheated.*

Ver. 3877. As hath a leke] Boccace has the ſame alluſion. Decam. Introd. to D. iv. *Et quegli, che contra alla mia eta parlando vanno, moſtran male che conoſcano, che per che il porro habbi il capo bianco, che la coda ſia verde.*

Ver. 3880. Yet in our aſhen] There is ſo great a reſemblance between this line and the following of the *Church-yard Elegy*, Dodſley's Coll. vol. 4.

Ev'n in our aſhes live their wonted fires—

that I ſhould certainly have conſidered the latter as an imitation, if Mr. Gray himſelf had not referred us to the 169 (170) Sonnet of Petrarch, as his original. *Ch' i' veggio nel penſier* &c.

Ver. 3893. the chimbe] Kime, TEUT. means the prominency of the Staves beyond the head of the barrel. The imagery is very exact and beautiful.

Ver. 3904. it is half way prime] In the Diſcourſe &c. § xiv. I have ſuppoſed that this means *half way* paſt *prime*, about half hour after ſeven A. M. the *half way* between Prime and Terce. In the fictitious *Modus tenendi Parliamentum* (a book not much older than Chaucer) *Hora mediæ primæ* ſeems to be uſed in the ſame ſenſe. c. *de diebus et horis Parliamenti.* Mſ. *Cotton.* Nero. D. vi. On common days *Parliamentum debet inchoari* horâ mediæ primæ—*in diebus feſtivis* horâ primâ *propter divinum ſervitium.* In a contemporary

French tranſlation of this treatiſe, Mſ. *Harl.* 305. *horæ mediæ primæ* is rendered *a la my heure le prime*; in an old Engliſh verſion, Mſ. *Harl.* 930. *the oure of myd pryme*; and in another, Mſ. *Harl.* 1309. *midde prime time.* Our author uſes *prime large* ver. 10674. to ſignify that prime was conſiderably paſt.

Ver. 3909. ſet his howe] *His hood.* So in Tr. B. iii. 775. *an howve above a call* ſignifies *a hood over a cap.* And in P. P. fol. 4. Serjeants at Law are deſcribed *in howves of Silk*; but in fol. 16. it is ſaid.

Shal no ſergeant for his ſervice were no *ſilke hode.*

Both words ſeem to be derived from the TEUT. Hoofd; a head.

Hood and Cap being equally coverings for the head, *to ſet a man's howve* is the ſame as *to ſet his cap.* See n. on ver. 587.

Ver. 3927. a long pavade] It appears from ver. 3958, that *the pavade* was a weapon of offence. Of what ſort I cannot tell, as I do not remember to have met with the word any where elſe. *Pavois*, FR. in thoſe times ſignified a *long ſhield.*

Ver. 3929. A joly popper] *A bodkin*, according to Sp. and Sk. who however produce no authority for ſuch an interpretation. The name ſeems to be fitter for a piſtol; though I am not prepared to prove that piſtols were carried in the pocket in Chaucer's time.

Ver. 3934. a market-beter] *One that makes quarrels in markets*, ſays the Gloſſary, But, according to Mr. Upton [Pref. to Obſerv. on Shakeſp. p. xx.] "A market-beter is one who raiſes the price of the market.—*To beat the fire* Chaucer uſes in the Knight's Tale

Tale [ver. 2255. 2294.] for—*to rouſe, to ſtir up.*" Though this explanation of Mr. Upton's be not quite ſatisfactory, I think it far preferable to the other.

Ver. 3939. deinous Simekin] His name was *Simon* [ver. 4020, 4.], of which *Simekin* is the diminutive; and from his *diſdainful, inſolent* manners he had acquired the ſurname of *Deinous*, juſt as Nicholas, in the former tale, ver. 3199. "was cleped *Hendy*," from the very oppoſite behaviour. A great number of our ſurnames have been derived from qualities of the mind, and it is reaſonable to ſuppoſe that at the beginning they were merely *perſonal*, like what we call *nicknames*. It is probable that the uſe of *hereditary* ſurnames was not, even in Chaucer's time, fully eſtabliſhed among the lower claſſes of people.

Ver. 3988. the Soler hall] This is the true reading. It means *the Hall with the Soler*. Before the ſtudents in our Univerſities were incorporated, they lived in lodging-houſes, called Inns, Halls, and Hoſtels, which were often diſtinguiſhed by names taken from ſome peculiarity in their conſtruction. One at Cambridge was called *Tyled Oſtle*. [Parker's Scel. Cantab. ap. Lel. Collect. t. v. p. 189.] And at Oxford Oriel-College probably derives its name from a large Meſſuage, vulgarly known by the name of *Le Oriele*, upon the ſite of which it ſtands. Ayliffe's Hiſt. v. i. p. 287. An *Oriel*, or *Oriol*, was a Porch; [Du Cange, in v. ORIOLUM] as a *Soler* ſeems originally to have ſignified an open *gallery*, or *balcony*, at the top of the houſe; though latterly it has been uſed for any upper room, *loft*, or *garret*. [Idem, in v. SOLARIUM. Watts, Gloſſ.

Gloſſ. ad Mat. Par.] Froiſſart, v. i. c. 234. Les femmes de la ville *monterent* en leurs logis et en *ſolliers*. In the deſcription of Cambridge above cited, p. 188. there is mentioned a *Garret-oſtle*.

Ver. 4012. Strother] I cannot find any place of this name in England; there is a Struthers, or Strauther, in the Shire of Fife.

Ver. 4021. How fares] It may be obſerved, that Chaucer has given his Northern Clerks a northern dialect. I will juſt point out a few particulars in which their language differs from that uſed in the reſt of his work.

1. They terminate the third perſon Singular, and the whole Plural number of their verbs in *es*, inſtead of *eth*, or *en*. So, in the preſent inſtance, we have—*fares*; and in the lines immediately following—*has*; *behoves*; *has*; *werkes*; *gas*; *wagges*; *falles*.

2. They uſe *a* in a great number of words, which Chaucer in other places writes with *o*; as, *ſwa* for *ſo*; *hame* for *home*; *fra* for *fro*. ver. 4071, 2. *banes* and *anes*, for *bones* and *ones*, &c. That this was the Northern practice appears from the following note. Hiſt. Abbat. Pipewell. Monaſt. Ang. v. i. p. 816. Et ſciendum quod Monachi *borealcs* ſcripſerunt in cartis noſtris *Rahage* pro *Rohawe*.

3. Many of their words are of the obſolete Saxon form; as, ver. 4031. *henen*, for *hennes*; ver. 4076. *whilke* for *whiche*; ver. 4083. *alſwa* for *alſo*; ver. 4128. *ſlike* (from *ſwilke*) inſtead of *ſwiche*; ver. 4130. *gar* for *make*, or *let*; &c.

4. If

4. If I am not miſtaken, he has deſignedly given them a vulgar, ungrammatical phraſeology. I do not remember in any other part of his writings ſuch a line as ver. 4043.

I *is* as ill a miller as *is* ye.

See alſo ver. 4084. I *is*; ver. 4087. Thou *is*.

Ver. 4027. I hope] *I expect.* It ſignifies the mere expectation of a future event, whether good or evil, as ελπιζω GR. and *ſpero* LAT. often do. So in Shakeſpeare, Ant. and Cl.

I cannot *hope*
Cæſar and Anthony ſhall well greet together.

Ver. 4038. anſwered] SAX. *andſwarode* is a compound word of AND, *contra*, and *ſwaran*, which, in the Iſlandic, ſignifies *dicere*. Barthol. Ant. Dan. p. 690. Thorbiorg ſvarar. *Thorbiorga dicit.* This etymology accounts for its being accented upon the middle ſyllable—*anſwéred.* See ver. 4126.

Ver. 4053. to the wolf thus ſpake the Mare] The ſtory alluded to is told of a mule in *Cent. Nov. Ant.* N. 91. The Mule pretends, that his name is written upon the bottom of his hind-foot. The Wolf attempting to read it, the Mule gives him a kick on the forehead and kills him. Upon which the Fox, who was preſent, obſerves, *Ogni huomo, che ſa lettera, non è ſavio.* There is a ſimilar ſtory of a Wolf and *a Mare*, in *the moſt delectable Hiſtory of Reynard the Fox.* Edit. 1701. ch. xviii. but whether that ſtory be in Caxton's edition; whether it be in the Dutch book from which Caxton tranſlated; whether the Dutch book be an original compoſition or a tranſlation; when it was written &c. are all points, upon which I wiſh to be informed

informed by ſome more knowing Antiquary. I will juſt obſerve that one of the Foxes tricks, ch. xiv. ſeems to be alluded to by Richal de Berbeiſſeil [*Richard de Berbezieux*] a Provençal poet, who died in 1383. [*Quadrio*, t. ii. p. 144.] I will cite the paſſage from Mſ. *Crofts*. fol. cxci. though I do not underſtand the laſt clauſe.

Anc Ranart d'Iſengrin
Tan gen no ſap venjar,
Qan lo fiz eſcorzar,
Ell dit per eſchernir
Chapels et gan Com eu faz no mair.

Reynard here ſeems to have procured Iſegrim's ſkin to be ſtript off, to make him *a hood and gloves*. In the Engliſh, he procures the Wolfes ſhoes to be pulled off and put upon his own feet.

Ver. 4059. a leveſell] This word is plainly derived from the SAX. leſe, *folium*, and ſetl, *ſedes*. *Meteſel* is a word of the ſame form. Peter of Langt. p. 334. "*It neghed nere* meteſel." *It was near the time of ſitting down to dinner*. A *leveſel* therefore ſignifies a *leafy ſeat*, an *arbour*. It may be underſtood in the ſame ſenſe in the Perſones Tale, p. 183. "*right as the gay* leveſell *at the Taverne is ſigne of the win that is in the celler*." So that perhaps our old proverb, Good wine needs *no buſh*, meant originally—*no arbour* to drink it in. Latterly however *leveſel* was uſed for *buſh*; as in this paſſage of Rowley's *Ellinoure and Juga*. St. iv. 3, 4.

No mo the amblyng palfrie and the horne
Shall from *the leſſel* rouze the foxe awaie,

Ver.

Ver. 4138. chalons] Whatever they were, they probably were ſo called from their being made at *Chalons*. The Gloſſary interprets them to be *blankets*; but a paſſage in the Monaſt. v. ii. p. 720. would rather lead one to ſuppoſe them *coverlids*;—aut pannos pictos, qui vocantur *Chaluns*, loco lectiſternii.

Ver. 4206. a cokenay] That this is a term of contempt, borrowed originally from the kitchen, is very probable, A Cook, in the baſe Latinity, was called *Coquinator*, and *Coquinarius*, from either of which *Cokenay* might eaſily be derived. In P. P. fol. xxxv. b.

And yet I ſay by my ſoule I have no ſalt bacon,
Ne no *cokeney* by Chriſte coloppes to make.

It ſeems to ſignify a *Cook*. And ſo, perhaps, in the Turnament of Tottenham. Anc. Poet. t. ii. p. 24.

At that feaſt were they ſerved in rich array;
Every five and five had a *cokeny*.

That is, I ſuppoſe, a *cook*, or *ſcullion*, to attend them.

In thoſe rimes aſcribed to Hugh Bigot, which Camden has publiſhed, Brit. col. 451. (upon what authority, I know not)

" Were I in my caſtle of Bungey
" Upon the river of Waveney,
" I would ne care for the King of *Cockeney*."

The author, in calling London *Cockeney*, might poſſibly allude to that imaginary country of idleneſs and luxury, which was anciently known by the name of *Cokaigne*, or *Cocagne*; a name which Hickes has ſhewn to be derived from *Coquina*. Gr. A. S. p. 231. He has there publiſhed an excellent deſcription of the *country*

of Cokaigne, in old Engliſh verſe, but probably tranſlated from the French. At leaſt the French have had the ſame fable among them, for Boileau plainly alludes to it. Sat. vi.

Paris eſt pour un riche *un païs de Cocagne*.

The feſtival of *La Cocagna* at Naples, deſcribed by Keyſler, v. ii. p. 369. appears to have the ſame foundation. It probably commenced under the Norman government. There is a mock-heroic poem, in the Sicilian dialect, entitled *La Cuccagna conquiſtata*, by Gio. Battiſta Baſili, Palerm. 1674. in which the deſcription of *l'alma città di Cuccagna* begins thus:

Sedi Cuccagna ſutta una montagna
Di furmaggiu grattatu, et havi in cima
Di maccaruni una caudara magna.

Ver. 4318. Him *thar* not] I have reſtored this old word, upon the authority of the beſt Mſſ. in this and other places. See ver. 5911. 5918. 6947. 17301. It is derived from the Sax. thearfian, *neceſſe habere*; and is generally uſed as an Impersonal. "Him *behoveth* not to *winne*, or *acquire* good, that doth evil." I have ventured to ſubſtitute *winne* inſtead of the common reading *wene*, of which I coud make no ſenſe. Mſ. B. 3. reads. *He may* nought *wilne* w.

Ver. 4345. a Jacke of Dover] The general purport of this phraſe is ſufficiently explaned in the following line; but the particular meaning I have not been able to inveſtigate.

Ver. 4348. of thy perſelee] An old *Boke of Kokery*, which I have conſulted upon this occaſion, Mſ. *Harl.* 4016. has a receipt for "*Goſe* or capon *farced*," but it

it does not mention *parſeley*. It only ſays in general terms, "Take yolkes of eyeron (egges) hard yſodde and hew hem ſmale with *the herbes*—and caſte therto pouder of ginger peper canell and ſalt *and grapes in tyme of yere*."

Ver. 4345. ſoth play *quade ſpel*] As this is ſaid to have been a *Flemiſh* proverb, I have inſerted *ſpel* from Mſſ. Aſk. 1. 2. inſtead of the common reading *play*. *Spel*, in TEUT. is *ludus*, as *quade*, or *quaed*, is *malus*. Sir John Harrington, in his *Apologie of Poetrie*, quotes an old ſaying of the ſame import. *Soth bourde is no bourde*.

Ver. 4375. riding—in Chepe] There were ſometimes Juſts in Cheapſide. Hollingſ. v. ii. p. 348. But perhaps any proceſſion may be meant. Mſſ. Aſk. 1. 2. read *revel*.

Ver. 4377. And til] *And* is added.

Ver. 4394. *they* play] So Mſ. C. All the reſt read *he*.

Ver. 4413. a louke] *A receiver to a thief*, Sp. Sk. This explanation, I believe, is a mere fancy, but I have nothing better to propoſe.

Ver. 4421. Our Hoſte ſaw wel] Concerning the time of day meant to be pointed out in the following lines, ſee the Diſcourſe &c. § v.

Ver. 4450. Malkins maidenhede] A common phraſe. P. P. fol. vii. a. b.

Ye have no more merit of maſſe ne of houres
Than *Malkin of hire maydenhood*, that no man deſireth.

Ver. 4467. *But* Chaucer] So Mſſ. C. 1. Aſk. 1. 2. In the Editt. it had been ſtrangely corrupted into *That*.

Ver.

Ver. 4467. In youthe he made of Ceys] The ſtory of Ceyx and Alcyone is related in the introduction to the poem, which was for ſome time called "*the Dreme of Chaucer*," but which, in the Mſſ. Fairf. 16. and Bod. 638. is more properly entitled "*the booke of the Ducheſſe*." The following note, which has been prefixed to it in all the later editions, is in Mſ. Fairf. in the hand-writing of John Stowe. "*By the perſon of a mourning Knight ſitting under an oke is meant John of Gaunt, Duke of Lancaſter, greatly lamenting the death of one whom hee entirely loved, ſuppoſed to be Blanche the Ducheſſe.*" I believe John is very right in his conjecture. Chaucer himſelf, in his Leg. of G. W. 418. ſays, that he made "*the deth of Blaunche the Ducheſſe*:" and in the poem now under conſideration he plainly alludes to her name, ver. 948.

"And faire *white* ſhe hete;
That was my ladys name right."

On the other hand, the Knight is repreſented, ver. 455, 6.

"Of the age of *foure and twenty* yere,
Upon his berde but litel here"—

whereas John of Gaunt, at the death of Blanche in 1369, was about *one and thirty* years of age. But this perhaps was a deſigned miſrepreſentation.

I will juſt obſerve that the manner, in which Chaucer ſpeaks of his own age at the time of this compoſition, is a confirmation of what has been ſuggeſted in the Diſcourſe &c. n. 3. that the Canterbury Tales were the work of his lateſt years. When the Dutcheſs Blanch died, he was *one and forty*; a time of life, which,

which, I believe, a man ſeldom calls his *youth*, till he is advanced at leaſt twenty years beyond it.

Ver. 4481. the Seintes legende of Cupide] In the Editt. it is called *the Legende of good women*; in Mſ. Fairf. 16. *the Legendis of* IX *gode women*. According to Lydgate [Prol. to Boccace], the number was to have been *ninetecn*; and perhaps the Legende itſelf affords ſome ground for this notion. See ver. 183. But this number was probably never completed, and the laſt ſtory of Hypermneſtra is ſeemingly unfiniſhed.

In this paſſage the Man of Lawe omits two Ladies, viz. Cleopatra and Philomela, whoſe hiſtories are in the Legende; and he enumerates eight others, of whom there are no hiſtories in the Legende, as we have it at preſent. Are we to ſuppoſe, that they have been loſt?

With reſpect to the time of Chaucer's writing the Legende, ſee the Diſcourſe &c. n. 3.

Ver. 4486. The plaint of Deianire] This reading is ſupported by ſeveral Mſſ. of middling authority; but the better copies read *Diane*, and Mſ. A. *Syane*. There is a nymph *Cyane* in Ovid [Metam. l. v.], who weeps herſelf into a fountain; but not for love.

Ver. 4512. To Muſes, that men clepe Pierides] He rather means, I think, the daughters of Pierus, who contended with the Muſes, and were changed into Pies. Ovid, Metam. l. v.

Ver. 4515. with hawebake] So Mſ. A. The other readings are—hawe i bake. Mſſ. Aſk. 1. 2.—hawke bake. B. C.—hevy bake. B. 5. 1.—have wee bauke. E.—have we bake. B. 3. HA.—hawe ybaké.

Ca. 2.—the whiche hath no lak. Ca. 1.—The reader may take his choice of them.

Ver. 4534. Bet is to dien] This saying of Solomon is quoted in Rom. de la Ro. 8573. Mieux vault mourir que pauvres estre.

Ver. 4617. In sterres] This passage is imitated from the *Megacosmus* of *Bernardus Sylvestris*, an eminent philosopher and poet about the middle of the XIIth Century. Fabric. Bibl. Med. Ætat. in v. *Bernardus Carnotensis* & Sylvestris. I will transcribe here the original lines from Mſ. Bod. 1265.

Præjacet in stellis series, quam longior ætas
Explicet et spatiis temporis ordo suis,
Sceptra Phoronei, fratrum discordia Thebis,
Flamma Phaëthontis, Deucalionis aquæ.
In stellis Codri paupertas, copia Croesi,
Incestus Paridis, Hippolytique pudor.
In stellis Priami species, audacia Turni,
Sensus Ulyxeus, Herculeusque vigor.
In stellis pugil est Pollux et navita Typhis
Et Cicero rhetor et geometra Thales.
In stellis lepidum dictat Maro, Milo figurat,
Fulgurat in Latia nobilitate Nero.
Astra notat Persis, Ægyptus parturit artes,
Græcia docta legit, prælia Roma gerit.

The four lines in Italics are quoted in the Margin of Mſ. C. 1.

Ver. 4709. Or Ilion brent] There is great confusion among the Mſſ. in this line. I have made the best sense that I coud, without departing too far from them. Mſ. A. reads,

" Or

"Or whanne Ilion brende Thebes the citee."

which might lead one to conjecture,

"Or whanne *Philip* brende Thebes the citee."

This laſt phraſe is French. See Froiſſart, v. i. c. 225. dedans Rénes *la cité* et environ.

Ver. 4725. O Mars o Atyzar] So Mſ. A. Other Mſſ. read, *Athaſir*, *Ataÿzer*, *Attezer*, *Atazir*. I am not Aſtrologer enough to determine which is the right word. *Atizar*, SPAN. and *attiſer*, FR. ſignify *to light a fire, to inflame*. But whether that ſenſe can have any place here, I am doubtful.

Ver. 4732. is ther non electioun] In the margin of Mſ. C. 1. is the following quotation. Omnes concordati ſunt, quod Electiones ſint debiles, niſi in divitibus: habent enim iſti, licet debilitentur eorum electiones, radicem, i. nativitates eorum, quæ confortat omnem planetam debilem in itinere, &c. It is taken from *Liber Electionum* by one *Zael*. Mſ. *Harl.* 80. *Bod.* 1648.

Ver. 4841. O ſoden wo] I ſhall tranſcribe the following paſſage from the Margin of Mſ. C. 1. though I know not from what author it is borrowed, as it confirms the readings adopted in the text. *Semper mundanæ lætitiæ triſtitia repentina ſuccedit. Mundana igitur felicitas multis amaritudinibus eſt reſperſa. Extrema gaudii luctus occupat. Audi ergo ſalubre conſilium; in die bonorum ne immemor ſis malorum.* The Editt. read. O Soudan, wo &c.

Ver. 4858. ſote-hot] *Haſtily, with all expedition.* See Gower, Conf. Am. fol. 816.

And forth with all anone *fote hote*
He ſtale the cowe —

See alſo R. R. 3827. *Haut le pied*, in French, has the ſame ſignification. Cotgrave, in v. So that I ſhould ſuſpect *hot*, in our phraſe, to be a corruption of *haut*.

Ver. 5004. how he might quite hire while] *Her time, labour* &c. So in the Leg. of Ariadne, v. ult. "the divel *quite him his while*."

Ver. 5191. O meſſager] Quid turpius ebrioſo, cui fætor in ore, tremor in corpore; qui promit ſtulta, prodit occulta; cui mens alienatur, facies transformatur? nullum enim latet ſecretum ubi regnat ebrietas. Marg. C. 1.

Ver. 5345. O foule luſt] O extrema libidinis turpitudo, quæ non ſolum mentem effeminat, ſet etiam corpus enervat: ſemper ſecuntur dolor et pœnitentia poſt, &c. Marg. C. 1.

Ver. 5506. Som men wold ſayn] See Gower, *Conf. Am.* B. ii. fol. 35. b. 11. and the Diſcourſe &c. § xv.

In another circumſtance, which has been introduced with the ſame words, ver. 5429. our Author agrees with Gower, *ibid.* fol. 35. a. 1.

Ver. 5527. your Cuſtance] I have added *your*, for the ſake of the metre.

Ver. 5552. But litel while] In Marg. C. 1. A mane uſque ad veſperam mutabitur tempus. tenent tympanum et gaudent ad ſonum organi, &c.

Ver. 5555. Who lived ever] Ibid. Quis unquam unicam diem totam in ſua dilectione duxit jocundam? quem in aliqua parte diei reatus conſcientiæ, viz. impetus iræ, vel motus concupiſcentiæ non turbavit;

quem

quem livor, vel ardor avaritiæ, vel tumor ſuperbiæ non vexavit, quem aliqua jactura, vel offenſa, vel paſſio non commoverit, &c.

Ver. 5583. I have already given my reaſons for following the beſt Mſſ. in placing this Prologue of the Wife of Bathe next to the Man of Lawes Tale. Diſcourſe &c. § xvi. The want of a few verſes to connect this Prologue with the preceding Tale was perceived long ago; and the defect was attempted to be ſupplied by the author of the following lines, which in Mſ. B. are prefixed to the common Prologue.

Oure ooſt gan tho to loke up anon.
Gode men, quod he, herkeneth everichone,
As evere mote I drynke wyn or ale,
This marchant hath itold a mery tale,
Howe Januarie hadde a lither jape,
His wyf put in his hood an ape.
But hereof I wil leve off as now.
Dame wyf of Bathe, quod he, I pray you
Telle us a tale now nexte after this.
Sir ooſt, quod ſhe, ſo god my ſoule blis,
As I fully thereto wil conſente,
And alſo it is myn hole entente,
To done yow alle diſporte as that I can.
But holde me excuſed; I am a woman.
I can not reherſe as theſe clerkes kune.
And riyt anon ſhe hath hir tale bygunne.
Experience &c.

The ſame lines are in Mſſ. *Bod.* C and ζ. I print them here, in order to juſtify myſelf for not inſerting them in the text.

Ver. 5626. I have wedded five] After this verſe, the ſix following are in Mſſ. C. 1. HA. C. 2. and in Edit. Ca. 2.

Of whiche I have pyked out the beſte
Bothe of here nether purs and of here cheſte.
Diverſe ſcoles maken parfyt clerkes,
And diverſe practyk in many ſondry werkes
Maken the werkman parfyt ſekirly:
Of five huſbondes ſcoleryng am I,
Welcome the ſixthe &c.

If theſe lines are not Chaucer's, they are certainly more in his manner than the generality of the imitations of him. Perhaps he wrote them, and afterwards blotted them out. They come in but awkwardly here, and he has uſed the principal idea in another place. March. T. ver. 9301.

Ver. 5677. I graunt it wel, I have non envie,
Though maidenhed preferre bigamie] So theſe two verſes ſtand, without any material difference, in all the Mſſ. If they are right, we muſt underſtand *preferre* to ſignify the ſame as *be preferred to*. Knowing no example of ſuch a conſtruction, I have ventured at an alteration of the text. It might have been as well, perhaps, to have left the firſt line untouched, and to have corrected the ſecond only thus:

Though maidenhed *be prefer'd to* bigamie.

Ver. 5681. a lord in his houſhold] See 2 Tim. ii. 20.

Ver. 5764. writeth Ptholomee] In the Margin of Mſ. C. 1. is the following quotation: *Qui per alios non corrigitur, alii per ipſum corrigentur.* But I cannot find

find any ſuch paſſage in the *Almageſte*. I ſuſpect that the Wife of Bathes copy of Ptolemy was very different from any that I have been able to meet with. See another quotation from him, ver. 7906.

Ver. 5810. Sweren and lien] *Rom. de la R.* ver. 19013.

Car plus hardiment que nulz homs
Certainement jurent et mentent.

Ver. 5811. (I ſay not this] This parentheſis ſeems to be rather belonging to Chaucer himſelf than to the Wife of Bathe.

Ver. 5814. Shal beren hem on honde] *Shal make them believe falſely*, the cow is *wood*. The latter words may either ſignify that the cow is *mad*, or *made of wood*. Which of the two is the preferable interpretation, it will be ſafeſt not to determine, till we can diſcover the old ſtory to which this phraſe ſeems to be a proverbial alluſion.

Ver. 5817. Sire olde Kaynard] *Cagnard*, or *Caignard*, was a French term of reproach, which ſeems to have been originally derived from *Canis*. Menage, in v. In the following ſpeech it would be endleſs to produce all Chaucer's imitations. The beginning is from the fragment of Theophraſtus, quoted by *St. Jerome*, c. Jovin. l. i. and by *John of Saliſbury*, Polycrat. l. viii. c. xi. See alſo *Rom. de la R.* ver. 8967. et ſuiv.

Ver. 5882. chamberere] *A chamber-maid.* Fr. See 8695. 8853.

Son varlet et ſa chamberiere,
Auſſi ſa ſeur et ſa nourrice

Et ſa mere, ſi moult n'eſt nice.
Rom. de la R. 14480.

Ver. 5923. in the apoſtles name] See 1 Tim. ii. 9.

Ver. 6042. Metellius] This ſtory is told by Pliny, Nat. Hiſt. l. xiv. c. 13. of one *Mecenius*; but Chaucer probably followed Valerius Maximus, l. vi. c. 3.

Ver. 6049. In woman vinolent] *Rom. de la R.* 14222.

Car puiſque femme eſt enyvrée
El n'a point en ſoy de deffence.—

Ver. 6065. Seint Joce] or Joſſe, *Sanctus Judocus*, was a Saint of Ponthieu. *Vocab. Hagiol.* prefixed to Menage, *Etymol. Fr.*

Ver. 6137. viſitations] *Rom. de la R.* 12492.

Souvent voiſe à la mere Egliſe,
Et face viſitations
Aux nopces, aux proceſſions,
Aux jeux, aux feſtes, aux caroles.—

Ver. 6151. bobance] *Boaſting, pride.* Fr. en orgueil et en *bobans*. Froiſſart, v. iv. c. 70. In the Editt. it is *boſtance*. The thought in the next lines is taken from *Rom. de la R.* 13914.

Moult a ſouris povre recours,
Et met en grand peril la druge,
Qui n'a qu'ung partuys à refuge.

Ver. 6191—4. Theſe four lines are wanting in Mſſ. A. Aſk. 1. 2. and ſeveral others. And ſo are the eight lines from ver. 6201. to ver. 6208. incl. They certainly might very well be ſpared.

Ver.

Ver. 6216. with his fiſt] Mſ. A. reads—*on the lyſte*—and ſo does Ed. Ca. 2. with the addition of (what was at firſt a marginal gloſs) *on the Cheke*. In ſupport of this reading it may be obſerved, that Sir Thomas More, among many Chaucerian phraſes, has this, in his *Merry Jeſt of a Sergeant* &c.

And with his fiſt
Upon the lyſt
He gave him ſuch a blow.—

Ver. 6227. open-heded] This is literally from Val. Max. l. vi. c. 3. uxorem dimiſit, quod eam *capite aperto* foris verſatam cognoverat. He gives the reaſon of this ſeverity. Lex enim tibi meos tantum præfinit oculos, quibus formam tuam approbes. His decoris inſtrumenta compara: his eſto ſpecioſa &c.

Ver. 6230. a ſommer-game] This expreſſion, I ſuppoſe, took its riſe from the Summer being the uſual ſeaſon for Games. It is uſed in P. P. fol. xxvii.

I have lever here an harlotry, or a Somers game—

This ſtory is alſo from Val. Max. l. vi. c. 3. P. Sempronius Sophus—conjugem repudii notâ affecit, nihil aliud quam ſe ignorante *ludos* auſam ſpectare.

Ver. 6253. Valerie and Theophraſt] Some account has been given of theſe two treatiſes in the Diſcourſe &c, n. 19. As to the reſt of the contents of this volume, Hieronymus *contra Jovinianum*, and Tertullian *de Pallio* are ſufficiently known; and ſo are the Letters of Eloiſa and Abelard, the Parables of Solomon, and Ovid's Art of Love. I know of no *Trotula*, but one, whoſe book *Curandarum ægritudinum muliebrium ante, in, et poſt partum*, is printed *int. Medicos antiquos*, Ven.

Ven. 1547. What is meant by *Criſippus* I cannot gueſs.

Ver. 6257. Which book was ther] I have here departed from the Mſſ. which all read,—In which book ther was eke.—Perhaps, however, it might be ſufficient to put a full ſtop after Jovinian.

Ver. 6284. exaltation] In the old Aſtrology, a Planet was ſaid to be in its Exaltation, when it was in that ſign of the Zodiac, in which it was ſuppoſed to exert its ſtrongeſt influence. The oppoſite ſign was called its Dejection, as in that it was ſuppoſed to be weakeſt. To take the inſtance in the text, the Exaltation of Venus was in *Piſces* [See alſo ver. 10587.], and her dejection of courſe in *Virgo*. But in *Virgo* was the Exaltation of Mercury.

She is the welthe and the ryſynge
The luſt the joy and the lykynge
Unto Mercury.—

Gower, *Conf. Am.* l. vii. fol. 147. So in ver. 10098. Cancer is called *Joves exaltation*.

Ver. 6303. Tho redde he] Moſt of the following inſtances are mentioned in the *Epiſtola Valerii ad Rufinum de non ducendâ uxore*. See alſo *Rom. de la R.* 9140. 9615. et ſuiv.

Ver. 6329. Of Lima—and of Lucie] In the *Epiſtola Valerii* &c. Mſ. *Reg.* 12. D. iii. the ſtory is told thus: *Luna* virum ſuum interfecit quem nimis odivit: *Lucilia* ſuum quem nimis amavit. Illa ſponte miſcuit aconita: hæc decepta furorem propinavit pro amoris poculo. *Lima* and *Luna* in many Mſſ. are only diſtinguiſhable by a ſmall ſtroke over the *i*, which may be

be eaſily overlooked where it is, and ſuppoſed where it is not.

Ver. 6339. Latumeus] In Mſſ. Aſk. 1. 2. it is *Latynius:* In the *Epiſtola Valerii* juſt cited, *Pavorinus* flens ait Arrio —.

Ver. 6355. mo proverbes] For the following aphoriſms ſee Prov. xxi. 9. 19. and xi. 22. The obſervation in ver. 6364. is in Herodotus. B. i. p. 5. Ed. Weſſeling.

Ver. 6414. the Sompnour herd the Frere gale] The ſame word occurs below, ver. 6918. "and let the Sompnour *gale*." In both places it ſeems to be uſed metaphorically. *Galan*, SAX. ſignifies *canere*. It is uſed literally in the Court of Love, ver. 1357. where the Nightingale is ſaid—*to crie and gale*. Hence its name, *Nightegale*, or *Nightengale*. In the ISLAND. *at gala* is *ululare*, *Galli more exclamare*; and *Hana gal*; *Gallicinium*. Gudm. And. Lex. Iſland.

Ver. 6439. King Artour] I hope that Chaucer, by placing his Elf-quene *in the dayes of King Artour*, did not mean to intimate that the two monarchies were equally fabulous and viſionary. Maſter *Wace* has judged more candidly of the exploits of our Britiſh hero.

Ne tut menſonge, ne tut veir;
Ne tut folie, ne tut ſaveir,
Tant unt li conteor conté,
E li fableor tant fablé,
Pur les contes enbelecer,
Ke tut unt fait fable ſembler.
Le Brut. Mſ. *Cotton.* Vitell. A. 7.

Ver.

Ver. 6441. faerie] *Féerie.* Fr. from *Fée*, the French name for thoſe fantaſtical beings which in the Gothic languages are called *Alfs*, or *Elves*. The correſponding names to *Fée*, in the other Romance dialects, are *Fata*, Ital. and *Hada*, Span. ſo that it is probable, that all three are derived from the Lat. *Fatum*, which in the barbarous ages was corrupted into *Fatus* and *Fata*. See Menage, in v. Fee. Du Cange, in v. Fadus.

Our ſyſtem of Faerie would have been much more complete, if all our ancient writers had taken the ſame laudable pains to inform us upon that head, that Gervaſe of Tilbery has done. Ot. Imp. Dec. iii. c. 61, 2. He mentions two ſpecies of Dæmons in England, which I do not recollect to have met with in any other author. The firſt are thoſe, *quos Galli Neptunos*, *Angli* Portunos *nominant*. Of the others he ſays—*Eſt in Angliâ quoddam dæmonum genus*, *quod ſuo idiomate* Grant *nominant*, *adinſtar pulli equini anniculi*, *tibiis erectum*, *oculis ſcintillantibus* &c.

This laſt ſeems to have been a Dæmon *ſui generis*, but the *Portunus* appears to have reſembled the *Gobelin*, as deſcribed by Orderic. Vital. l. v. p. 556. Speaking of the miracles of St. Taurinus at Evreux in Normandy, he ſays—Dæmon enim, quem de Dianæ phano expulit, adhuc in eâdem urbe degit, et in variis frequenter formis apparens neminem lædit. Hunc vulgus *Gobelinum* appellat, et per merita Sancti Taurini ab humanâ læſione coercitum uſque hodie affirmat.

In the ſame manner Gervaſe ſays of the *Portuni*. Id illis inſitum eſt, ut obſequi poſſint et obeſſe non poſſint. He

He adds indeed an exception. Verum unicum quaſi modulum nocendi habent. Cum enim inter ambiguas noctis tenebras Angli ſolitarii quandoque equitant, *Portunus* nonnunquam inviſus equitanti ſe copulat, et cum diutius comitatur euntem, tandem loris arreptis equum in lutum ad manum ducit, in quo dum infixus volutatur, *Portunus* exiens *cachinnum facit*, et ſic hujuſcemodi ludibrio humanam ſimplicitatem deridet.—This is exactly ſuch a prank as our *Hob* (or *Hop) goblin* was uſed to play. See the *Midſummer Night's Dream.* A. 2. S. 1. and Drayton's *Nymphidia**.

It ſhould be obſerved, that the *Portuni* (according to Gervaſe) were of the true Faery ſize, *ſtaturâ puſilli, dimidium pollicis non habentes.* But then indeed they were *ſenili vultu, facie corrugatâ.* In Dec. i. c. 18. he deſcribes another ſpecies of harmleſs Dæmons, called *Folleti.* Eſprits Follets. Fr. Folletti. Ital.

The *Incubus*, mentioned below, ver. 6462. was a Faery of not quite ſo harmleſs a nature. He ſucceeded to the ancient *Fauni*, and like them was ſuppoſed to inflict that oppreſſion, which goes under the name of the *Ephialtes*, or *Night-mare.* Pliny calls the Ephialtes *Faunorum in quiete ludibria.* N. H. l. 25. x. The *Incubus* however, as Chaucer inſinuates, exerted his powers

* I ſhall here correct a miſtake of my own in the Diſcourſe &c. n. 23. I have ſuppoſed that Shakeſpeare might have followed Drayton in his Faery ſyſtem. I have ſince obſerved, that *Don Quixot* (which was not publiſhed till 1605) is cited in the *Nymphidia*, whereas we have an Edition of the *Midſummer Night's Dream* in 1600. So that Drayton undoubtedly followed Shakeſpeare.

for

for love as well as *for hate*. Gervaſ. Tilber. Dec. i. c. 17. Vidimus quoſdam Dæmones tanto Zelo mulieres amare quod ad inaudita prorumpunt ludibria, et cum ad concubitum earum accedunt mirâ mole eas opprimunt, nec ab aliis videntur.

Ver. 6466. came riding *fro river*] Or, *fro the river*, as it is in ſome Mſſ. It means *from hawking at water-fowl*. Froiſſart, v. i. c. 140. Le Comte de Flandres eſtoit tousjours *en riviere*—un jour advint qu'il alla voller *en la riviere*—et getta ſon Fauconnier un faucon *apres le heron*, et le Comte auſſi un.—So in c. 210. He ſays, that Edward III had with him in his army—trente fauconniers à cheval, chargez d'oiſeaux, et bien ſoixante couples de forts chiens et autant de levriers: dont il alloit, chacun jour, ou en chace ou *en riviere*, ainſi que il luy plaiſoit. Sire Thopas is deſcribed as following this knightly ſport, ver. 13665.

He coude hunte at the wilde dere,
And ride on hauking *for the rivere*
With grey goſhauk on honde.

Ver. 6710. Ful ſelde up riſeth] Dante, Purg. vii. 121.

Rade volte riſurge per li rami
L'humana probitate: et queſto vuole
Quei che la da, perche da ſe ſi chiami.

Ver. 6740. For gentilleſſe] A great deal of this reaſoning is copied from Boethius de Conſol. l. iii. Pr. 6. See alſo R. R. 2180, & ſeq.

For villanie maketh villeine,
And by his dedes a chorle is ſeine, &c.

Ver.

Ver. 6777. Poverte is hateful good] In this commendation of Poverty, our author seems plainly to have had in view the following passage of a fabulous conference between the Emperour Adrian and Secundus the philosopher, reported by Vincent of Beauvais, *Spec. Histor.* l. x. c. 71. Quid est Paupertas? *Optabile bonum*; sanitatis mater; remotio curarum; *sapientiæ repertrix*; negotium sine damno; *possessio absque calumnia*; sine sollicitudine felicitas. What Vincent has there published appears to have been extracted from a larger collection of *Gnomæ* under the name of Secundus, which are still extant in Greek and Latin. See Fabric. Bib. Gr. l. vi. c. x. and Mſ. *Harl.* 399. The author of *Pierce Ploughman* has quoted and paraphrased the same passage, fol. 75.

Ver. 6781. elenge] *Strange*; probably from the old Fr. *esloingné*. So in the Cuckow and Nightingale, ver. 115.

Thy songes ben so *elenge* in good fay.

And in P. P. fol. 3. b.

Where the cat is a kiten, the court is full *elenge*.

See also fol. 46. b.

Ver. 6797. For filthe and elde also, so] Though none of the Mſſ. that I have seen, authorize the insertion of the second *so*, it seems absolutely necessary.

Ver. 6858. auctoritees] *Auctoritas* was the usual word for what we call a *text* of Scripture. Mſ. *Harl.* 106. 10. Expositio *auctoritatis*, Majus gaudium super uno peccatore. Ibid. 21. Expositio *auctoritatis*, Stetit populus de longe &c.

Ver.

Ver. 6931. the nale] the *Ale-houſe*. P. P. fol. 32. b.

And than ſatten ſome and ſonge at the *nale*.

Skinner ſuppoſes it to be a corruption of *inn-ale*, which is not impoſſible.

Ver. 6959. an olde ribibe] He calls her below, ver. 7155. an olde *rebekke*. They were both names for the ſame muſical inſtrument. See Menage, in v. *Rebec*. *Ribeba*, in the Decameron, ix. 5. is rendered by Maçon, the old French tranſlator, *Rebec* and *Guiterne*. Chaucer uſes alſo the diminutive *Ribible*, ver. 3331. 4395. How this inſtrument came to be put for an old woman, I cannot gueſs, unleſs perhaps from its ſhrillneſs. An old writer, quoted by Du Cange, in v. BAUDOSA, has the following lines in his deſcription of a Concert.

Quidam *rebeccam* arcuabant
Muliebrem vocem confingentes.

Ver. 6990. wariangles] I have nothing to ſay either in refutation or ſupport of Mr. Speght's explanation of this word—"A kind of birds full of noiſe, and very ravenous, preying upon others, which when they have taken, they uſe to hang upon a thorne or pricke, and teare them in peeces, and devour them. And the common opinion is, that the thorne, whereupon they thus faſten them and eat them, is afterward poiſonſome. In Staffordſhire and Shropſhire the name is common."—except that Cotgrave, in his FR. Dict. explains *Arneat* to ſignify *The ravenous bird called a Shrike, Nynmurder*, Wariangle.

Ver. 7018. to hevy or to hote] We have nearly the ſame expreſſion in Froiſſart, v. i. c. 229. ne laiſſoient

ſoient riens à prendre, s'il n'eſtoit *trop chaud*, trop froid, ou *trop peſant*.

Ver. 7092. As to the Phitoneſſe did Samuel] So Mſ. A. The Editt. read,

As the Phitoneſſe did to Samuel—

which is certainly wrong. See 1 Sam. xxviii. Our author uſes *Phitoneſſe* for *Pythoneſſe*. H. F. iii. 171. And ſo does Gower, *Conf. Amant.* fol. 140.

The *Phitoneſſe* in Samary.—

Ver. 7145. liard] A common appellative for a horſe, from its *grey* colour, as *bayard* was from *bay*. [See before, ver. 4113.] P. P. fol. 92.

He lyght downe of *liarde* and ladde him in his hand.

Bp. Douglas, in his Virgil, uſually puts *liart* for *albus*, *incanus*, &c.

Ver. 7164. thou olde very trate] So Mſſ. C. 1. Aſk. 1. 2. and Ed. Ca. 2. The later Editt. read *viritrate* in one word. We may ſuppoſe *trate* to be uſed for *trot*, a common term for an old woman. Keyſler [Antiq. Sept. p. 503.] refers it to the ſame original with the German *Drud*, or *Drut*; *Saga*.

Verr 7269. And now hath Sathanas, ſaith he] So Mſſ. C. 1. Aſk. 1. 2. I have put theſe two lines in a parentheſis, as *he* refers to the Narrator, the Sompnour.

Ver. 7277. A twenty thouſand] I have added A for the ſake of the verſe. Chaucer frequently prefixes it to Nouns of number. See ver. 10697.

And up they riſen, wel a ten or twelve.

Ver. 7299. To trentals] *Un trentel*, Fr. was a ſervice of thirty Maſſes, which were uſually celebrated,

upon as many different days, for the dead. Du Cange, in v. TRENTALE.

Ver. 7327. Aſkaunce that he wolde for hem preye] The Gloſſary interprets *aſcaunce* to mean *aſkew*, *aſide*, *ſideways*; *in a ſide view*; upon what authority I know not. It will be better to examine the other paſſages in which the ſame word occurs, before we determine the ſenſe of it. See ver. 16306.

Aſcaunce that craft is ſo light to lere.

Tro. i. 285.

Aſcaunce, lo! is this not wiſely ſpoken?

Ibid. 292.

Aſcaunce, what, may I not ſtonden here?

Lydg. Trag. fol. 136. b.

Aſcaunce I am of maners moſt chaungeable.

In the firſt and laſt inſtance, as well as in the text, *aſcaunce* ſeems to ſignify ſimply *as if*; *quaſi*. In the two others it ſignifies a little more; *as if to ſay*. This latter ſignification may be clearly eſtabliſhed from the third line, which in the Italian original [Filoſtrato di Boccaccio, l. i.] ſtands thus:

Quaſi diceſſe, e no ci ſi puo ſtare?

So that *aſcaunce* is there equivalent to *quaſi diceſſe* in Italian.

As to the Etymology of this word I muſt confeſs myſelf more at a loſs. I obſerve however that one of a ſimilar form in the Teutonic has a ſimilar ſignification. Als-kacks; *Quaſi*, *quaſi vero*. Kilian. Our *as* is the ſame with *als*. TEUT. and SAX. It is only a further corruption of *alſo*. Perhaps therefore *aſcaunce* may

may have been originally *als-kanſſe*. *Kanſſe* in Teut. is *Chance* Fr. and Eng.

I will juſt add, that this very rare phraſe was alſo uſed, as I ſuſpect, by the Author of the *Continuation of the Canterbury Tales*, firſt printed by Mr. Urry. *Prol.* ver. 361.

And al *aſcaunce* ſhe loved him wel; ſhe toke him by the ſwere.

It is printed *a ſtaunce*.

Ver. 7329. A Goddes kichel] "It was called a Goddes kichel, becauſe Godfathers and Godmothers uſed commonly to give one of them to their God-children, when they aſked bleſſing." Sp. And ſo we are to ſuppoſe a Goddes halfpeny, in ver. 7331, was called for the ſame reaſon, &c. But this is all *gratis dictum*, I believe. The phraſe is French, and the true meaning of it is explained by M. de la Monnoye in a note upon the *Contes de B. D. Periers*, t. ii. p. 107. *Belle ſerrure de Dieu*] Expreſſion du petit peuple, qui raporte pieuſement tout à Dieu.—Rien n'eſt plus commun dans la bouche des bonnes vieilles, que ces eſpeces d'Hebraïſmes: *Il m'en coûte un bel ecu de Dieu; Il ne me reſte que ce pauvre enfant de Dieu; Donez moi une benite aumône de Dieu.*

Ver. 7442. fifty yere] See Du Cange, in v. Semipectæ. Peculiar honours and immunities were granted by the Rule of St. Benedict to thoſe Monks, *qui quinquaginta annos in ordine exegerant, quos annum jubilæum exegiſſe vulgo dicimus.* It is probable that ſome ſimilar regulation obtained in the other Orders.

Ver. 7511. Jovinian] Againſt whom St. Jerome wrote; or, perhaps, the ſuppoſed Emperour of that name in the *Geſta Romanorum*, c. lix. whoſe ſtory was worked up into a *Morality*, under the title of *L'orgueil et préſomption de l'Empereur Jovinian*—à 19 perſonages. It was printed at Lions, 1581. 8vo. *ſur une vieille copie.* Du Verdier, in v. JOVINIEN.

Ver. 7314. of ful gret reverence] The Editt. have changed this to *ful litel*; but the reading of the Mſſ. may ſtand, if it be underſtood ironically.

Ver. 7600. As ſaith Senek] This ſtory is told by Seneca, *de Irâ*, l. i. c. xvi. of Cn. Piſo. It is alſo told of an Emperour Eraclius, *Geſta Romanorum*, cap. cxi.

Ver. 7625. Irous Cambyſes] This ſtory is alſo in Seneca, l. iii. c. xiv. It differs a little from one in Herodotus, l. iii.

Ver. 7657. Singeth *Placebo*] The alluſion is to an Anthem in the Romiſh church, from Pſalm cxvi. 9. which in the Vulgate ſtands thus: *Placebo Domino in regione vivorum.* Hence the *complacent* brother in the *Marchant's Tale* is called *Placebo.*

Ver. 7662. the river of Giſen] It is called *Gyndes* in Seneca, lib. cit. c. xxi. and in Herodotus, l. i.

Ver. 7666. That wimmen] So the beſt Mſſ. agreably to the authors juſt quoted. The Editt. have—

That *men* might *ride and* wade &c.

Sir J. Mandevile tells the ſtory of the Euphrates;—"becauſe that he had ſworn, that he ſholde putte the ryvere in ſuche poynt, that a womman myghte wel paſſe there, withouten caſtynge of of hire clothes." p. 49.

Ver.

Ver. 7710. the letter of our ſele] There is a letter of this kind in Stevens, *Supp. to Dugd.* vol. ii. App. p. 370. *Fratres Prædicatores*, Warwicc. *admittunt* Thomam Cannings et uxorem ejus Agnetem *ad participationem omnium bonorum operum conventûs ejuſdem.* It is under ſeal of the Prior, 4 Non. Octob. An. Dom. 1347.

Ver. 7740. The remainder of this tale is omitted in Mſſ. B. G. and Bod. C. and inſtead of it they give us the following *lame and impotent concluſion.*

He ne had nozt ellis for his ſermon
To part among his brethren when he cam home.
And thus is this tale idon.
For we were almoſt att the toun.

I only mention this to ſhew what liberties ſome Copyiſts have taken with our author.

Ver. 7879. Were newe ſpouſed] It has been obſerved in n. upon ver. 812. that Chaucer frequently omits the governing Pronoun before his Verbs. The inſtances there cited were of Perſonal Pronouns. In this line and ſome others, which I ſhall point out here, the Relatives *who* or *which* are omitted in the ſame manner. See ver. 7411. 13035. 16049.

Ver. 7910. Lynyan] or *Linian.* The perſon meant was an eminent Lawyer, and made a great noiſe (as we ſay) in his time. His name of late has been ſo little known, that I believe nobody has been angry with the Editt. for calling him *Livian.* There is ſome account of him in Panzirolus, *de Cl. Leg. Interpret.* l. iii. c. xxv. Joannes, a *Lignano*, agri Mediolanenſis vico, oriundus, et ob id *Lignanus* dictus &c. One of

his works entitled, "*Tractatus de Bello*," is extant in Mſ. *Reg.* 13, B. ix. He compiled it at Bologna in the year 1360.

He was not however a mere Lawyer. Chaucer ſpeaks of him as excelling alſo *in Philoſophie*, and ſo does his epitaph, ap. Panzirol. l. c.

— — — — — —
Gloria Lignani, titulo decoratus utroque,
Legibus et ſacro Canone dives erat,
Alter Ariſtoteles, Hippocras erat et Ptolomæus—

The only ſpecimen of his Philoſophy that I have met with is in Mſ. *Harl.* 1006. It is an Aſtrological work, entitled, "Concluſiones Judicii compoſite per Domnum Johannem *de Lyviano* (l. *Lyniano*) ſuper coronacione Domni Urbani Pape VI. A. D. 1378. XVIII April, &c. cum Diagrammate." He alſo ſupported the election of Urban as a Lawyer. Panzirol. l. c. et Annal. Eccleſ. a Raynaldo, tom. xvii. He muſt therefore have lived at leaſt to 1378, though in the printed epitaph he is ſaid to have died in 1368, XVI Febr.

Ver. 7927. To Emelie ward] One of the regions of Italy was called Æmilia, from the *Via Æmilia*, which croſſed it from Placentia to Rimini. Placentia ſtood upon the Po. Pitiſc. Lex. Ant. Rom. in v. VIA ÆMILIA. Petrarch's deſcription of this part of the courſe of the Po is a little different. He ſpeaks of it as dividing the Æmilian and Flaminian regions from Venice—*Æmiliam atque Flaminiam Venetiamque diſcriminans*. But our Author's *Emelie* is plainly taken from him.

As the following Tale is almoſt wholely tranſlated from Petrarch [See the Diſcourſe &c. § xx.], it would be

be endleſs to cite particular paſſages from the original, eſpecially as it is printed in all the Editions of Petrarch's works. It is there entitled, *De obedientiâ et fide uxoriâ Mythologia.*

Ver. 8136. The time of underne] The Gloſſary explains this rightly to mean *the third hour of the day, or nine of the clock.* In ver. 8857, where this word is uſed again, the original has—*hora tertia.* In this place it has—*hora prandii.* From whence we may collect that in Chaucer's time the *third hour*, or *underne*, was the uſual hour of dinner.

I have never met with any Etymology of this word *underne*, but the following paſſage might lead one to ſuſpect that it had ſome reference to *undernoon.* "In the town-book belonging to the Corporation of Stanford, 28 E. IV. it is ordeyned, that no perſon opyn ther ſack, or ſet ther corn to ſale afore Hour of Ten of the Bell, or els the Undernone Bell be rongyn." Peck's Deſid. Cur. vol. i. B. vi. p. 36. In the Iſlandic Dict. *Ondverne* is rendered *Mane diei.*

Ver. 8258. ful of *nouches*] The common reading is *ouches*; but I have retained the reading of the beſt Mſſ. as it may poſſibly aſſiſt ſomebody to diſcover the meaning of the word. I obſerve too that it is ſo written in the Inventory of the effects of Henry V. Rot. Parl. 2 H. VI. n. 31. "Item 6 *Broches et nouches* d'or garniz de divers garnades pois 31^{l} d'or pris 35^{s}.

Ver. 8466. of Pavie] When the text of this tale was printed, I had not ſufficiently adverted to the reading of the beſt Mſſ. which is uniformly *Pauik.* I have little doubt that it ſhould be *Panik* both here and

below, ver. 8640. 8814. as in Petrarch the Marquiſſes ſiſter is ſaid to be married to the Count *de Panico*. In Boccace it is *de Panago*.

Ver. 8614. his meſſage] His *meſſenger*. See below, ver. 8823. *Meſſage* was commonly uſed for *Meſſager* by the French Poets. Du Cange, in v. MESSAGARIUS.

Ver. 8915. as ye han do *mo*] For, *me*. This is one of the moſt licentious corruptions of Orthography, that I remember to have obſerved in Chaucer. All that can be ſaid in excuſe of him is, that the old Poets of other countries have not been more ſcrupulous. Quadrio has a long chapter [L. ii. Diſt. iv. cap. iv.] upon the Licences taken by the Italian Poets, and eſpecially Dante (the moſt licentious, as he ſays, of them all) *for the ſake of Rime*. As long a chapter might eaſily be filled with the irregularities which the old French Poets committed for the ſame reaſon. It ſhould ſeem, that, while Orthography was ſo variable, as it was in all the living European languages before the invention of Printing, the Poets thought it generally adviſeable to ſacrifice propriety of Spelling to exactneſs of Riming. Of the former offence there were but few judges; the latter was obvious to the eye of every reader.

Ver. 9064. Leſt Chichevache] This excellent reading is reſtored upon the authority of the beſt Mſſ. inſtead of the common one, *Chechiface*. The alluſion is to the ſubject of an old Ballad, which is ſtill preſerved in Mſ. *Harl.* 2251. fol. 270. b. It is a kind of Pageant, in which two Beaſts are introduced, called *Rycorne* and *Chichevache*. The firſt is ſuppoſed to feed upon *obedient huſbands*, and the other upon *patient wives*;

wives; and the humour of the piece consists in representing *Bicorne* as pampered with a superfluity of food, and *Chichevache* as half starved.

In Stowe's Catalogue of Lydgate's works, at the end of Speght's Edit. of Chaucer, there is one entitled "*Of two monstrous beasts Bicorne and Chichefache.*" It is not improbable that Lydgate translated the Ballad now extant from some older French Poem, to which Chaucer alludes. The name of *Chichevache* is French; *Vacca parca.*

Ver. 9080. aventaille] *The forepart of the armour.* Sk. He deduces it from *avant.* But *ventaille* was the common name for that aperture in a close helmet through which the wearer was to breathe [Nicot, in v.]; so that perhaps *aventaille* meant originally an helmet with such an aperture; *un beaume à ventaille.*

Ver. 9088. and wringe, and waille] Beside the Mss. C. 1. Ask. 1. 2. and others, we have the authority of both Caxton's Editt. for concluding the *Clerkes* Tale in this manner. I say nothing of the two Editt. by Pynson, as they are mere copies of Caxton's second. But I must not conceal a circumstance, which seems to contradict the supposition that the *Marchant's* Prologue followed immediately. In those same Mss. the following Stanza is interposed.

This worthy Clerk whan ended was his tale,
Oure Hoste saide and swore by cockes bones,
Me were lever than a barrel of ale
My wif at home had herd this legend ones:
This is a gentil tale for the nones,

As

As to my purpos, wiſte ye my wille,
But thing that wol not be, let it be ſtille.

Whatever may be thought of the genuineneſs of theſe lines, they can at beſt, in my opinion, be conſidered as a fragment of an *unfiniſhed* Prologue, which Chaucer might *once* have intended to place at the end of the *Clerkes* tale. When he determined to connect that tale with the *Marchant's* in another manner, he may be ſuppoſed, notwithſtanding, to have left this Stanza for the preſent uncancelled in his Mſ. He has made uſe of the thought, and ſome of the lines, in the Prologue which connects the *Monkes* Tale with *Melibee*, ver. 13895—13900.

The two additional Stanzas, which were firſt printed in Ed. Urr. from Mſ. F. [H. 1. in Urry's Liſt], and which ſerve to introduce the *Frankelein's* tale next to the *Clerkes*, are evidently, I think, ſpurious. They are not found, as I recollect, in any Mſ. except that cited by Mr. Urry and Mſ. B. If theſe two Mſſ. were of much greater age and authority than they really are, they would weigh but little in oppoſition to the number and character of thoſe Mſſ. in which theſe Stanzas are wanting, and in which the *Marchant's* tale ſtands next to the *Clerkes*.

Another proof of the ſpuriouſneſs of theſe Stanzas is, that they are almoſt entirely made up of lines taken from the Prologue, which in this Edition, upon the authority of the beſt Mſſ. is prefixed to the *Squieres* Tale. See below, ver. 10301.

Ver. 9172. Ne take no wit] What follows to ver. 9180 incl. is taken from the *Liber aureolus Theophraſti de*

de nuptiis, as quoted by Hieronymus *contra Jovinianum*, and from thence by John of Saliſbury, Polycrat. l. viii. c. xi. *Quod ſi propter diſpenſationem domus, et languoris ſolatia, et fugam ſolitudinis, ducuntur uxores, multo melius diſpenſat ſervus fidelis*, &c. *Aſſidere autem ægrotanti magis poſſunt amici et vernulæ beneficiis obligati quam illa, quæ nobis imputet lacrymas ſuas*, &c.

Ver. 9180. many a day] After this verſe in the common Editt. are theſe two.

And if thou take to thee a wife untrew
Full oftentime it ſhall thee ſore rew.

In Mſſ. A. C. and B. α. they ſtand thus—

And if thou take a wif be wel ywar
Of on $\frac{\text{peril}}{\text{thing}}$ whiche I declare ne dar.

In Mſſ. C. 1. HA. D. thus—

And if thou take a wif of heye lynage
She ſhal be hauteyn and of gret coſtage.

In Mſ. B. δ. thus—

And if thou take a wif in thin age olde
Ful lightly mayſt thou be a cokewold.

In Mſſ. Aſk. 1. 2. E. H. B. θ. N c. and both Caxton's Editt. they are entirely omitted, and ſo I believe they ſhould be. If any one of theſe couplets ſhould be allowed to be from the hand of Chaucer, it can only be conſidered as the opening of a new argument, which the author, for ſome reaſon or other, immediately abandoned, and conſequently would have cancelled, if he had lived to publiſh his work.

Ver. 9236. Lo how that Jacob] The ſame inſtances are quoted in *Melibeus*, p. 256.

Ver.

Ver. 9250. As ſaith Senek] In Marg. C. 1. Sicut nihil eſt ſuperius benignâ conjuge, ita nihil eſt crudelius infeſta muliere. Seneca.

Ver. 9251. as Caton *bit*] i. e. *biddeth*. See the n. on ver. 187. The line referred to is quoted in Marg. C. 1.

Uxoris linguam, ſi frugi eſt, ferre memento.

It is in L. iii. Diſt. 25.

Ver. 9259. If thou loveſt thyſelf] The alluſion is to Epheſ. v. 28. He that loveth his wife, loveth himſelf. The Mſſ. read—If thou loveſt thyſelf *thou loveſt* thy wif—which, I think, is certainly wrong. I have printed, from conjecture only—*love thou thy wif*. But upon reconſidering the paſſage, I think it may be brought ſtill nearer to the Apoſtles doctrine by writing—Thou loveſt thyſelf, *if* thou loveſt thy wif,

Ver. 9298. Wades bote] Upon this Mr. Speght remarks, as follows: "Concerning Wade and his bote called Guingelot, as alſo his ſtraunge exploits in the ſame, becauſe the matter is long and fabulous, I paſſe it over."—*Tantamne rem tam negligenter?* Mr. Speght probably did not foreſee, that Poſterity would be as much obliged to him for a little of this *fabulous matter* concerning *Wade* and his *bote*, as for the graveſt of his annotations. The ſtory of *Wade* is mentioned again by our author in his Troilus, iii. 615.

He ſonge, ſhe playde, he tolde *a tale of Wade*.

It is there put proverbially for any *romantic hiſtory*; but the alluſion in the preſent paſſage to *Wades bote* can hardly be explained, without a more particular knowledge

knowledge of his adventures, than we are now likely ever to attain.

Ver. 9348. diſputiſon] *Diſputation.* So ver. 11202. 15244. See Gower, *Conf. Am.* fol. 15. b.

In great *deſputeſon* they were.

and fol. 150. b. 151. b.

Ver. 9409. A chideſter] So Mſ. A. See the note on ver. 2019.

Ver. 9410. a man is wood] In Mſ. A. *manniſhewed*; in C. 1. *manniſh wood.*

Ver. 9594. Ne he Theodomas] This perſon is mentioned again as a famous trumpeter in the H. of F. iii. 156. but upon what authority I really do not know. I ſhould ſuſpect that our author met with him, and the anecdote alluded to, in ſome *Romantic Hiſtory* of Thebes.

He is prefixed to proper names emphatically, according to the Saxon uſage. See before, ver. 9242. *him* Holofernes; ver. 9247. *him* Mardochee: and below, ver. 9608.

Of *hire* Philologie and *him* Mercury.

Ver. 9652. As that ſhe bare it] As this line is not only in all the beſt Mſſ. but alſo in Edit. Ca. 2. it ſeems very extraordinary that the later Editions ſhould have exchanged it for the following.

So freſh ſhe was and therto ſo licand.

Ver. 9659. falſe of holy hewe] I have added *of*, from conjecture. See below, ver. 12355. under hewe Of holineſſe.

Ver. 9658. his ſervice bedeth] *Profereth.* So this word is explained in another paſſage, ver. 16533.

Lo,

Lo, how this thefe coude *his ſervice bede!*
Ful ſoth it is, that *ſwiche profered ſervice*
Stinketh, as witneſſen thiſe olde wiſe.

See alſo ver. 8236.

Ver. 9681. vernage] *Vernaccia* Ital. "Credo ſic dictum (ſays Skinner) quaſi *Veronaccia*, ab agro *Veronenſi*, in quo optimum ex hoc genere vinum creſcit." But the Vernage (whatever may have been the reaſon of its name) was probably a wine of Crete, or of the neighbouring continent. Froiſſ. v. iv. c. 18. De l'iſle de Candie il leur venoit treſbonnes *malvoiſies* et grenaches [r. *gernaches*] dont ils eſtoient largement ſervis et confortez. Our author in another place, ver. 13000, 1. joins together the wines of *Malveſie* and *Vernage*. Malvaſia was a town upon the eaſtern coaſt of the Morea, near the ſite of the ancient Epidaurus Limera, within a ſmall diſtance from Crete.

Ver. 9684. Dan Conſtantine] *Dan* (a corruption of *Dominus*) was a title of honour uſually given to Monks, as *Dom* and *Don* ſtill are in France and Spain. See below, ver. 13935.

Whether ſhal I call you my lord *Dan* John,
Or *Dan* Thomas, or elles *Dan* Albon?

Dan Conſtantine, according to Fabric. Bibl. Med. Æt. t. i. p. 423. wrote about the year 1080. His works, including the treatiſe mentioned in the text, were printed at Baſil, 1536. fol.

Ver. 9690. And they han don] This line has alſo been left out of the later Editt. though it is in all the beſt Mſſ. and in Edit. Ca. 2. To ſupply its place the following line—

So haſted Januarie it muſt be don—

has

has been inſerted after ver. 9691. and the four lines have been made to rime together by adding *ſone* at the end of ver. 9689.

Let voiden all this hous in curteis wiſe *ſone.*

Ver. 9714. Ne hurt himſelven] In the *Perſones Tale* we have a contrary doctrine. "God wote, a man may ſlee himſelf with his owen knif, and make himſelf dronken of his owen tonne, p. 244."

Ver. 9761. In ten of Taure] The greateſt number of Mſſ. read, *two*, *tuo*, *too*, or *to*. But the time given (*foure days complete*, ver. 9767.) is not ſufficient for the Moon to paſs from the 2d degree of Taurus into Cancer. The mean daily motion of the Moon being $= 13^{\circ}. 10'. 35''.$ her motion in 4 days is $= 1^{s}. 22^{\circ}. 42'.$ or not quite 53 degrees; ſo that, ſuppoſing her to ſet out from the 2d of Taurus, ſhe would not, in that time, be advanced beyond the 25th degree of Gemini. If ſhe ſet out from the 10th degree of Taurus (as I have corrected the text) ſhe might properly enough be ſaid, in four days, to be *gliden into* Cancer.

Ver. 9888. a dogge for the bowe] a dog *uſed in ſhooting.* See before, ver. 6951.

Ver. 9966. ſo brenningly] Vulg. *benignly*. Mſſ. Aſk. 1. 2. read, *fervently*; which is probably a gloſs for the true word, *brenningly*. See before, ver. 1566. Mſ. A. reads, *benyngly*.

Ver. 9983. For as good is] The reading in the text is from Mſ. Aſk. 1. Mſ. A. reads thus;

For as good is al blind deceived be.
I ſhould not diſlike.
For as good is al blind deceived *to* be,
As be deceived, whan a man may ſee.

Ver.

Ver. 10000. What fleight is it] Theſe lines are a little different in Mſſ. C. 1. HA.

What fleighte is it, *though it* be long and hote,
That *love* n'il find it out in ſom manere?

Ver. 10104. Which that he raviſhed out of Ethna] So Mſ. A. In ſome other Mſſ. *Ethna*, by a manifeſt error of the copyiſt, has been changed into *Proſerpina*. The paſſage being thus made nonſenſe, other tranſcribers left out the line, and ſubſtituted this in its ſtead.

" Eche after other right as ony line."

Ver. 10120. Among a thouſand] Eccleſiaſtes vii. 28. This argument is treated in much the ſame manner in Melibeus, p. 251—4.

Ver. 10158. The Romain geſtes] He means the collection of ſtories called *Geſta Romanorum*; of which I once thought to ſay a few words here, in order to recommend it to a little more attention than it has hitherto met with from thoſe who have written upon the poetical inventions of the middle ages; but as many of the ſtories in that collection are taken from a treatiſe of Petrus Alphonſus, *De Clericali diſciplinâ* (an older and ſtill more forgotten work), I ſhall reſerve what I have to offer upon this ſubject till I come to the *Tale of Melibeus*, p. 250. where *Piers Alphonſe* is quoted.

Ver. 10227. Gan pullen] After this verſe, the Editt. (except Ca. 2. and Pynſ. 1. 2.) have eight others of the loweſt and moſt ſuperfluous ribaldry that can well be conceived. It would be a mere loſs of time to argue from the lines themſelves, that they were not written by Chaucer, as we have this ſhort and deciſive reaſon for rejecting them, that they are not found in any o'e Mſ.

of

of authority. They are not found in Mſſ. A. C. 1. Aſk. 1. 2. HA. B. C. D. G. Bod. α. ζ. γ. δ. ε. ζ. C. 2. T. N. Ch. In Mſſ. E. H. I. either the whole tale, or that part where they might be looked for, is wanting. The only tolerable Mſ. in which I have ſeen them is F. and there they have been added in the margin, by a later hand, perhaps not older than Caxton's firſt Edition.

Ver. 10240. Out! helpe!] Two lines, which follow this in the common Editt. are omitted for the reaſons ſtated in the note upon ver. 10227. And I ſhall take the ſame liberty, upon exactly the ſame grounds, with four more, which have been inſerted in thoſe Editt. after ver. 10250.

Ver. 10241. O ſtronge lady ſtore] As all the beſt Mſſ. ſupport this reading, I have not departed from it, for fear *ſtore* ſhould have ſome ſignification that I am not aware of. Some Mſſ. have *ſtowre*. Mſ. G. *houre*. Edit. Ca. 2. *hore*. Hóra, *meretrix*. ISLAND.

Ver. 10293. It has been ſaid in the Diſcourſe &c. § xxiii. that this new Prologue has been prefixed to the Squieres tale *upon the authority of the beſt* Mſſ. They are, as follows; A. C. 1. Aſk. 1. 2. HA. D. Bod. α. γ. δ. The concurrence of the firſt five Mſſ. would alone have been more than ſufficient to outweigh the authorities in favour of the other Prologue. Edit. Ca. 2. (though it has not this Prologue) agrees with theſe Mſſ. in placing the Squieres Tale *after* the Marchants.

Verr. 10298. weive] This verb is generally uſed tranſitively; to *wave*, to *relinquiſh* a thing. But it has alſo a neuter ſignification; to *depart*; as here. See alſo ver. 4728. 9357.

Ver. 10308. Sin women connen utter] Mſ. A. reads, *oute*; but others have *utter*; which I believe is right, though I confeſs that I do not clearly underſtand the paſſage. The phraſe has occurred before, ver. 6103.

With danger *uttren* we all our *chaffare*.

Ver. 10344. Of whiche the eldeſt ſone] I have added *ſone*, for the ſake of the metre.

Ver. 10364. and in *his* manſion] *His* refers to Mars, and not to the Sun. "*Aries eſt l'exaltation du Soleil ou* xix *degre. et ſi eſt Aries* maiſon de Mars." *Calend. des Berg.* Sign. I. ult. Leo was the *Manſion of the Sun*. Ibid. Sig. K. 1. Aries is there alſo ſaid to be *ſigne chault et ſec*.

Ver. 10381. ſtrange ſewes] A ſewer was an officer ſo called from his placing the diſhes upon the table. *Aſſeour*. Fr. from *aſſeoir*, to place. In the eſtabliſhment of the King's houſehold there are ſtill four *Gentlemen Sewers*. *Sewes* here ſeem to ſignify *diſhes*, from the ſame original; as *aſſiette* in Fr. ſtill ſignifies a *little diſh*, or *plate*. See Gower, *Conf. Am.* fol. 115. b.

The fleſhe, whan it was ſo to-hewe,
She taketh, and maketh therof a *ſewe*—

Ver. 10382. heronſewes] *Heronçeaux*. Fr. according to the Gloſſary. At the Intronization of Archbp. Nevil, 6 Edward IV. there were *Heronſhawes* iiii C. Lel. Collect. vol. vi. 2. At another feaſt in 1530 we read of "16 *Hearonſews*, every one 12d." Peck's D. C. vol. ii. 12.

Ver.

Ver. 10509. a gentil Poileis courser] A horse of *Apulia*, which in old Fr. was usually called *Poille*. The horses of that country were much esteemed. Ms. *Bod.* James vi. 142. Richard, Archbp. of Armagh, in the xivth Century, says in praise of our St. Thomas, "quod nec mulus Hispaniæ, nec *dextrarius Apuliæ*, nec repedo Æthiopiæ, nec elephantus Asiæ, nec Camelus Syriæ hoc asino nostro Angliæ aptior sive audentior invenitur ad prælia." He had before informed his audience, that *Thomas*, Anglice, idem est quod *Thom. Asinus*. There is a Patent in Rymer, 2 E. II. *De dextrariis* in Lumbardiâ *emendis*.

Ver. 10523. the Grekes hors Sinon] This is rather an awkward expression for—*the horse of Sinon the Greek*; or, as we might say, *Sinon the Greek's horse*.

Ver. 10546. Alhazen and Vitellon] *Alhazeni et Vitellonis Opticæ* are extant, printed at Basil, 1572. The first is supposed by his Editor to have lived about A. D. 1100. and the second to A. D. 1270.

Ver. 10561. Canacees] This word should perhaps have had an accent on the first e—Canacées, to shew that it is to be pronounced as of four syllables. So also below, ver. 10945.

And swouneth eft in Canacées barme.

Ver. 10570. yknowen it so ferne] *Known* it so *before*. I take *ferne* to be a corruption of *forne* (foran, Sax.). So in Tro. v. 1176. *ferne yere* seems to signify *former years*. In P. P. fol. lxxx. b. *ferne ago* is used as *long ago*.

Ver. 10583. chambre of parements] *Chambre de parement*, is translated by Cotgrave, *the* presence-cham-

ber; and *Lit de parement* a bed of ſtate. *Paraments* originally ſignified all ſorts of ornamental furniture, or clothes, from *Parer*, Fr. to adorn. See ver. 2503. and Leg. of G. W. Dido, ver. 181.

To dauncing chambres, ful of paramentes,
Of riche beddes and of pavementes,
This Eneas is ledde after the mete.

The Italians have the ſame expreſſion. Iſt. d. Conc. Trident. l. iii. Il Pontefice—ritornato alla *camera de' paramenti* co' Cardinali—.

Ver. 10587. in the Fiſh] See the note on ver. 6284.

Ver. 10660. Til that wel nigh] *That* has been added for the ſake of the metre. We might read with ſome Mſſ.

Til wel nigh the day began for to ſpring.

Ver. 10663. That mochel drinke and labour] So Mſſ. C. 1. HA. In Mſ. A. it is. *That mirthe and labour.* In Aſk. 1. 2. *That after moche labour.* In ſeveral other Mſſ. and Editt. Ca. 1. 2. *That moche mete and labour.* We muſt ſearch further, I apprehend, for the true reading.

Ver. 10742. A faucon peregrine] This ſpecies of Falcon is thus deſcribed in the *Treſor de Brunet Latin*, P. 1. Ch. *Des Faucons.* Mſ. *Reg.* 19 C. X. "La ſeconde lignie eſt *faucons*, que hom apele *pelerins*, par ce que nus ne trove ſon ni. ains eſt pris autreſi come en *pelerinage.* et eſt mult legiers a norrir, et mult cortois, et vaillans, et de bone maniere." Chaucer adds, that this

this Falcon was of *fremde*, or *fremed*, *lond*; from a *foreign country*.

Ver. 10749. leden.] *Language*, SAX. a corruption of *Latin*. Dante uſes *Latino* in the ſame ſenſe. Canz. 1.

E cantine gli augelli
Ciaſcuno in ſuo latino.

Ver. 10840. *crowned* malice] The reader of taſte will not be diſpleaſed, I truſt, at my having received this reading upon the authority of Mſ. A. only. The common reading is *cruel*.

Ver. 10958. velouettes blew] *Velvets*, from the FR. *Velou*, *Velouette*. See Du Cange, in v. VILLOSA, VELLUETUM.

I will juſt add, that as *blew* was the colour of *truth* [See CL. 248.], ſo *green* belonged to *inconſtancy*. Hence in a *Ballade upon an inconſtant lady* [among Stowe's Additions to Chaucer's works, p. 551. Ed. Urry.], the burthen is—

Inſtede of blew thus may ye were al grene.

Ver. 10962. thiſe tidiſes] The tidiſe is mentioned as an inconſtant bird in the Leg. of G. W. ver. 154.

As doth the *tidif* for newefangelneſſe.

Skinner ſuppoſes it to be the *Titmouſe*; but he produces no authority for his ſuppoſition; nor have I any to oppoſe to it.

Ver. 10963, 4. are tranſpoſed from the order in which they ſtand in all the Editt. and Mſſ. that I have ſeen. Some of the beſt Mſſ. however read—*And* pies—which rather countenances the tranſpoſition. My only excuſe for ſuch a liberty muſt be, that I cannot make any good ſenſe of them in the common order.

Ver. 10977, 8. are alſo tranſpoſed; but upon the authority of Mſſ. A. C. 1. and, I believe, ſome others; though, being ſatisfied of the certainty of the emendation, I have omitted to take a note of their concurrence. Ed. Ca. 2. agrees with thoſe Mſſ. According to the common arrangement, old Cambuſcan is to *win Theodora to his wif*, and we are not told what is to be the object of Algarſif's adventures.

Ver. 10981. of Camballo] Mſ. A. reads *Caballo*. But that is not my only reaſon for ſuſpecting a miſtake in this name. It ſeems clear from the context, that the perſon here intended is (not *a brother* but) *a lover* of Canace,

Who fought in liſtes with *the brethren two*
For Canace, or that he might hire *winne*.

The bretheen two are, obviouſly, the two brethren of Canace, who have been mentioned above, Algarſif and Camballo. In Mſſ. Aſk. 1. 2 it is—*hir brethren two*; which would put the matter out of all doubt. Camballo coud not fight with himſelf.

Again, if this Camballo be ſuppoſed to be the brother of Canace, and to fight in defence of her with ſome two brethren, who might be ſuitors to her (according to Spenſer's fiction), he coud not properly be ſaid to *winne* his ſiſter, when he only prevented others from winning her.

The outline therefore of the unfiniſhed part of this tale, according to my idea, is nearly this; the concluſion of the ſtory of the *Faucon*,

" By mediation of *Camballus*,"

with the help of *the Ring*; the conqueſts of *Cambuſcan*;

bufcan; the winning of Theodora by *Algarſif*, with the aſſiſtance of *the Horſe of braſs*; and the marriage of Canace to *ſome knight*, who was firſt obliged to fight for her with her two brethren; a method of courtſhip very conſonant to the ſpirit of antient Chivalry.

Ver. 10984. And ther I left] After this verſe, in Mſ. C. 1. and others, is the following note: "Here endeth the Squieres tale as meche as Chaucer made." The two lines, which in the Editt. and ſome Mſſ. are made to begin a third part, are wanting in all the beſt Mſſ.

"Apollo whirleth up his chare ſo hie
Til that the god Mercurius houſe the ſlie."

They certainly have not the leaſt appearance of belonging to this place. I ſhould gueſs that they were originally ſcribbled by ſome vacant reader in the blank ſpace, which is commonly left at the end of this tale, and afterwards tranſcribed, as Chaucer's, by ſome copyiſt of more diligence than ſagacity.

Ver. 10985. In faith, Squier] The authorities for giving this Prologue to the Frankelein, and for placing his Tale next to the Squieres, are Mſſ. A. Aſk. 1. 2. HA. Bod. α. γ. In Mſ. C. 1. there is a blank of near two pages at the end of the Squieres tale, but the Frankelein's tale follows, beginning at ver. 11066. This arrangement is alſo ſupported by Ed. Ca. 2. For the reſt, ſee the Diſcourſe &c. § xxv.

Ver. 11021. Thiſe olde gentil Bretons] Of the collection of *Britiſh Lays* by *Marie* ſomething has been ſaid in the Diſcourſe &c. n. 24. I will here only quote a few paſſages from that collection, to ſhew how

exactly Chaucer and ſhe agree in their manner of ſpeaking of the Armorican bards. The Lay of *Elidus* concludes thus: Mſ. *Harl.* 978. fol. 181.

De l'aventure de ces treis
Li *auntien Bretun curteis*
Firent li lai pur remembrer,
Qe hum nel deuſt pas oblier.

The Lay of *Guiguemar* thus: fol. 146.

De ceſt cunte, ke oi avez,
Fu Guiguemar le lai trovez,
Q'hum fait *en harpe* e *en rote*,
Dont eſt a oir la note,

The Lay of *Chevrefoil* begins fol. 171,

Aſez me pleſt, e bien le voil,
Du lai qe hum nume chevrefoil
Q'la verite vus encunt,
Pur quoi il fu fet e dunt.
Pluſurs le me unt *cunte e dit*,
E jeo l'ai trove *en eſcrit*,
De Triſtram e de la reine,
De lur amur qui tant fu fine,
Dunt il eurent meinte dolur,
Puis mururent en un jur.

In one particular Chaucer goes further (as I remember) than *Marie*, when he ſays, that theſe Lays were

"Rimeyed in hir firſte Breton tonge,"

if *rimeyed* be underſtood to mean *written in Rime*. But it may very well ſignify only *verſified*. Indeed the Editor of the *Dictionaire de la langue Bretonne* by Dom Pelletier ſeems to doubt, whether the Armorican language be capable of any ſort of poetical harmony. "Nous

nc

ne voyons pas que nos Bretons Armoricains ayent cultivée la poëſie; et la langue telle qu'ils la parlent, ne paroît pas pouvoir ſe plier à la meſure, à la douceur et à la harmonie des vers." Pref. p. ix. A ſtrange doubt in him, who might have found in the Dictionary, which he has publiſhed, quotations from two Armorican poems, viz. *les propheties de Gwinglaff* and *la deſtruction de Jeruſalem*, both in Rime. See *Arabat. Bagat.* And he himſelf ſpeaks in the ſame preface, p. viii. of *la vie de S. Gwenolé, premier Abbé de Landevenec, écrite en vers.* The oldeſt Mſ. however now known in the language (according to his account) is that containing *les propheties de Gwinglaff*, written in 1450.

Ver. 11113. Not fer fro Penmark] The beſt Mſſ. have blundered in this name. They write it *Pedmark.* But Mſſ. Bod. *a. 1.* and Ed. Ca. 2, have it right—*Penmark.* The later Editt. have changed it ridiculouſly enough into *Denmark.*

Penmark is placed in the maps upon the weſtern coaſt of Bretagne between Breſt and Port L'Orient. Walſingham mentions a deſcent of the Engliſh in 1403, *apud Penarch* (r. Penmarch) p. 369. See Lobineau, H. de Bret. t. i. p. 503. In the ſame hiſtory, *de Penmarc* occurs very frequently as a family-name. The etymology of the word, from Pen *(caput, mons)* and Mark *(limes, regio)* is evidently Britiſh.

Ver. 11120. Cairrud] This word is alſo of Britiſh original, ſignifying the *Red city*; as *Cair guent* in this iſland ſignified *the White city.* Arviragus is a known Britiſh name from the time of Juvenal.

Ver.

Ver. 11127. Dorigene] Droguen, or Dorguen, was the name of the wife of Alain I. Lobineau, t. i. p. 70. See alſo the index to t. ii.

Ver. 11250. Aurelius] This name, though of Roman original, was common, we may preſume, among the Britons. One of the princes mentioned by Gildas was called *Aurelius Conanus*. Another Britiſh king is named *Aurelius Ambroſius* by Geffrey of Monmouth. It may be remarked of this laſt author, that although he has not paid the leaſt regard to truth in his narration of facts, he has been very attentive to probability in his names both of perſons and places.

Ver. 11262. as doth a furie in helle] It is "a fire," in Mſſ. C. 1. Aſk. 1. 2. HA. which, perhaps, ought to have been followed: though I cannot ſay that I well underſtand either of the readings. *Fury* and *fuyr* have been confounded before, ver. 2686.

Ver. 11317. Is ther non other grace] I have inſerted theſe two lines in this place upon the authority of Mſ. A. ſupported by Mſſ. E. Bod. θ. They have uſually been placed after ver. 11310.

Ver. 11422. Pamphilus for Galathee] Mr. Urry, miſled by his claſſical learning, has altered this moſt licentiouſly—

"Than *Polyphemus* did for Galathee."

But the alluſion is plainly to the firſt lines of a Latin Poem, which was very popular in the time of Chaucer, in which one *Pamphilus* gives a hiſtory of his amour with *Galatea*.

The poem begins thus: Mſ. *Cotton*. Titus. A. xx.

Liber

Liber Pamphili.

Vulneror et clauſum porto ſub pectore telum,
Creſcit et aſſidue plaga dolorque mihi.
Et ferientis adhuc non audeo dicere nomen,
Nec ſinit aſpectus plaga videre ſuos.

This poem, by the name of *Pamphilus*, is quoted in our author's Melibeus, p. 294, 5. It is extant in Mſ. in many libraries, and it has alſo been printed more than once. Leyſer. Hiſt. Poet. Medii ævi, p. 2071. (1171). Catal. Gaignat. n. 2233, 2234.

Ver. 11453. tregetoures]. The profeſſion of a *Joculator*, or *Juggler*, was anciently very comprehenſive, as appears from this paſſage of the *Breviari d'Amors*. [See the Diſcourſe &c. n. 25.]

Altreſſi peccan *li joglar*,
Que ſſabo *cantar* e *balar*,
E ſſabo *tocar eſtrumens*,
O ſſabon *encantar* las gens,
O ffar autra joglayria—

In the time of Chaucer, the perſons who exerciſed the firſt mentioned branches of the art were called, generally, *Minſtrels*; and the name of *Jogelour* was, in a manner, appropriated to thoſe, who, by ſleight of hand and machines, produced ſuch illuſions of the ſenſes as are uſually ſuppoſed to be effected by enchantment [See above, ver. 7049.]. This ſpecies of *Jogelour* is here called a *Tregetour*. They are joined together in company with Magicians. H. of F. iii. 169.

Ther ſaw I playing *Jogelours*,
Magiciens and *Tragetours*,
And Phitoneſſes, Charmereſſes—

And

And Clerkes eke which conne wel
All this *magike naturell.*—

See alſo the following ver. 187—191.

If we compare the feats of the *Tregetours*, as deſcribed in this paſſage, with thoſe which are afterwards performed by the Clerkes *magike*, for the entertainment of his gueſts [ver. 11501—11519], we ſhall find them very ſimilar; and they may both be illuſtrated by the following account which Sir John Mandevile has given of the exhibitions before the *Grete Chan*. "And than comen *Jogulours* and *Enchantoures*, that don many marvaylles: for they maken to come in the ayr the Sonne and the Mone, be ſeminge, to every mannes ſight. And after they maken the nyght ſo derk, that no man may ſee no thing. And aftre they maken the day to come ayen fair and pleſant with bright Sonne to every mannes ſight. And than they bringen in *daunces* of the faireſt damyſelles of the world and richeſt arrayed. And aftre they maken to comen in other damyſelles, bringinge coupes of gold, fulle of mylk of dyverſe beſtes, and yeven drynke to lordes and to ladyes. And than they make *Knyghtes to jouſten* in armes fulle luſtyly; and they rennen togidre a gret randoum; and they fruſſchen togidere fulle fiercely; and they breken here ſperes ſo rudely, that the tronchouns flen in ſprotes and peces alle aboute the Halle. And than they make to come in *huntyng* for the Hert and for the Boor, with houndes renning with open mouthe. And many other thinges they don be craft of hir enchauntementes, that it is marveyle

marveyle for to ſee. And ſuche playes of deſport they make, til the taking up of the boordes." Mand. Trav. p. 285, 6. See alſo p. 261. " and wher it be by craft or by nygromancye, I wot nere."

The Gloſſary derives *tregetour* from the BARB. LAT. *Tricator*; but the derivatives of that family are *tricheur*, *tricherie*, trick, &c. Nor can I find the word *tregetour* in any language but our own. It ſeems clearly to be formed from *treget*, which is frequently uſed by Chaucer for *deceit*, *impoſture*. R. R. 6267. 6312. 6825. and ſo is *tregetry*, ibid. 6374. 6382. From whence *treget* itſelf may have been derived is more difficult to ſay; but I obſerve, that *trebuchet* (the French name for a military engine) is called by Chaucer *trepeget*. R. R. 6279. and by Knighton, 2672. *trepget*; and that this ſame word *trebuchet*, in French, ſignified alſo a machine *for catching birds*. Du Cange, in v. TREPGET. Hinc appellatio manſit apud nos inſtrumentis, aut machinulis, ſuſpenſis et lapſilibus, ad captandas aviculas. Has enim etiamnum *trebuchets* appellamus. Muratori, in his Antiq. Med. Æ. Diſſ. xxvi. p. 473. informs us, that *trabocchello*, or *trabocchetto*, in Italian (which he explains to be the ſame as *trebuchet* in French) ſignified alſo another inſtrument of fraud, which he deſcribes thus: Sæculis Italiæ turbatiſſimis—in uſu fuere teterrima inſidiarum loca, id eſt, in cubiculis pavimentum perforatum, ac ligneâ tabulâ (*Ribalta* appellabant) ita caute coopertum, ut qui improvide alteram tabulæ partem pedibus premeret, cedente ipſâ in ima rueret. This was clearly a ſpecies of *trap-door*. The reader will judge whether the *tregetour* may not poſſibly

poſſibly have been ſo called from his frequent uſe of theſe inſidious machines in his operations.

That a great deal of machinery was requiſite to produce the *apparences*, or illuſions, enumerated by Chaucer in this paſſage, is very certain; but not long after the art of a *Tregetour* ſeems to have been reduced to that of a modern *Juggler*, mere ſleight of hand. In Lydgate's tranſlation of *The Dance of Macabre*, Mſ. Harl. 116. he has introduced a *Tregitour* ſpeaking thus:

What may availe mankynde [f. magike] naturale,
Or any crafte ſhewed by apparence,
Or courſe of ſterres above celeſtiale,
Or of heven all the influence,
Ayenſt deth to ſtand at defence?
Lygarde de mayne now helpith me right nought.
Farewell my craft and all ſuch ſapience,
For deth hath more maiſtries than I have wrought.

He has alſo the following ſpeech of Death to a famous *Tregitour*:

Maiſter John Rykell, ſomtime *Tregitour*
Of noble Henri kinge of Englelond,
And of France the mighty conqueroùr,
For all the ſleightes and turnyng of thyne honde,
Thou muſt come nere this dance to underſtonde:
Nought may avail all thy concluſions.
For deth ſhortly, nother on ſee nor londe,
Is not dyſceyved by noon illuſions.

Ver. 11567. And nowel crieth] *Noël*, in French, is derived from *Natalis*, and ſignified originally a cry of joy at Chriſtmas, *le jour natal de notre Seigneur*. Menage.

Menage in v. NOUEL. It was afterwards the uſual cry of the people upon all occaſions of joy and feſtivity. Hiſt. de Charles VII. par Chartier, p. 3. at the proclamation of Henry VI. fut crié ſur la foſſe de ſon pere à haute voix, Vive le Roy Henry, Roy de France & d'Angleterre; and avec cela fut crié *Noël*, des aſſiſtans, confortans leſdits Anglois.

Ver. 11585, His tables Toletanes] The Aſtronomical Tables, compoſed by order of Alphonſo X, king of Caſtile, about the middle of the XIIIth Century, were called ſometimes *Tabulæ Toletanæ*, from their being adapted to the city of Toledo. There is a very elegant copy of them in Mſ. Harl. 3647. I am not ſufficiently ſkilled in the ancient Aſtronomy to add any thing to the explanation of the following technical terms (drawn chiefly from thoſe tables) which has been given in the Addit. to Gloſſ. Urr. v. EXPANSYERES, p. 81.

Ver. 11679. thiſe ſtories bere witneſſe] They are all taken from Hieronymus contra Jovinianum, l. i. c. 39.

Ver. 11766. To alle wives] After this verſe the two following are found in ſeveral Mſſ.

The ſame thing I ſay of Bilia,
Of Rhodogone and of Valeria.

But as they are wanting in Mſſ. A. C. 1. Aſk. 1. 2. HA. I was not unwilling to leave them out.

Ver. 11802. She n'olde] After this verſe Ed. Ca. 2. has the ſix following:

Peraventure an hepe of you I wis
Will holden him a lewed man in this,

That

That he woll put his wife in jeopardie.
Herkneth the tale, er ye upon him crie.
She may have better fortune than you ſemeth;
And whan that ye han herde the tale demeth.

Theſe lines are more in the ſtyle and manner of Chaucer than interpolations generally are; but as I do not remember to have found them in any Mſ. I coud not receive them into the text. I think too, that, if they were written by him, he would probably, upon more mature conſideration, have ſuppreſſed them, as unneceſſarily anticipating the cataſtrophe of the tale.

Ver. 11807. As ſhe was *boun*] *Ready.* This old word is reſtored from Mſſ. A. Aſk. 1. 2. See P. L. p. 256. 291.

Ver. 11926. Which was the moſte free] The ſame queſtion is ſtated in the concluſion of Boccace's tale. *Philoc.* l. v. Dubitaſi ora qual di coſtoro fuſſe maggior liberalità &c. The Queen determines in favour of the huſband.

Ver. 11929. Ye, let that paſſe] I have ſaid all that I have to ſay, in favour of this Prologue to the Doctour's tale, in the Diſcourſe &c. § xxviii. It is only found in Mſ. A. In Mſſ. C. 1. HA. the following note is at the end of the Frankelein's tale: "Here endeth the Fr. T. and biginneth the Phiſiciens tale without a Prologe."

Ver. 11993. For wine and youthe] The context, I think, requires that we ſhould read,

For wine and *ſlouthe* don Venus encreſe.

He is giving the reaſon, why ſhe avoided *Slogardie*, and did not permitt Bacchus to have maiſtrie of hire mouth;

mouth; becauſe wine and ſlouthe encreaſe the amorous inclinations, as oil and greſe do fire. I can make no ſenſe of *youthe*, or *thoughte*, as ſome Mſſ. read.

Ver. 12051. The doctour] Over againſt this line in the margin of Mſ. C. 1. is written "Auguſtinus;" which means, I ſuppoſe, that this deſcription of Envy is taken from S. Auſtin. But I doubt whether Chaucer meant to quote that Saint by the title of The doctour. It rather ſeems to be an idle parentheſis like that, ver. 7269.

Ver. 12074. a cherl] So the beſt Mſſ. and Ed. Ca. 2. The common Editt. have *client*. In the *Rom. de la R.* where this ſtory is told [ver. 5815—5894.] Claudius is called *Sergent* of Appius: and accordingly Chaucer a little lower, ver. 12204. calls him "ſervant—unto—Appius."

In the Diſcourſe &c. § xxix. I forgot to mention the *Rom. de la Roſe* as one of the ſources of this tale; though, upon examination, I find that our author has drawn more from thence, than from either Gower or Livy.

Ver. 12159. For love] Rom. de la R. 5871.

Car *par amour et ſans haïne*
A ſa belle fille Virgine
Tantoſt a *la teſte coupée*,
Et puis *au Juge preſentée*
Devant tous *en plain Conſiſtoire*,
Et le Juge, ſelon l'hyſtoire,
Le commanda tantoſt à prendre—

See below, v. 12190—3. The ſpeeches of Virginius and his daughter are of Chaucer's own invention.

Ver. 12233. Of bothe yeſtes] This line is reſtored from Mſſ. C. 1. HA. It had been ſupplied in the common copies by the following:

But hereof wol I not proceed as now.

Ver. 12236. a pitous tale] This is the reading of two good Mſſ. A. and HA. but I believe it to be a gloſs. The other copies read *erneful*, which is near the truth. It ſhould be *ermeful*. Earme, SAX. ſignifies *miſer*. Hence earmelice, *miſerè*. Chr. Sax. 65. earmthe, *miſeria*, ibid. 141. And a little lower, ver. 12246. *to erme* is uſed for *to grieve* as the SAX. earmian is, Chr. Sax. 188. 14.

Ver. 12239. thy jordanes] This word is in Walſingham, p. 288. "duæ ollæ, quas *Jordanes* vocamus, ad ejus collum colligantur." This is part of the puniſhment of a pretended *Phiſicus et aſtrologus*, who had deceived the people by a falſe prediction. Hollinſhed calls them *two jorden pots*, p. 440.

Ver. 12240. Thin ypocras] *Ypocras* (or *Hippocras*) and *Galianes* ſhould both have been printed, as proper names, with great initial letters. See the note on ver. 433.

Ver. 12246. Said I not wel?] All the beſt Mſſ. agree in giving this phraſe to the Hoſt in this place. It muſt remind us of the ſimilar phraſe, *ſaid I well?* which occurs ſo frequently in the mouth of Shakeſpeare's *Hoſt of the Garter*; and may be ſufficient, with the other circumſtances of general reſemblance, to make us believe, that Shakeſpeare, when he drew that character, had not forgotten his Chaucer.

Ver.

Ver. 12279. To ſaffron] So Mſ. A. and Ed. Ca. 2. I have preferred it to the common reading *ſavor*, as more expreſſive, and leſs likely to have been a gloſs. Saffron was uſed to give colour as well as flavour.

The next lines are thus read in Mſſ. C. 1. Aſk. 1. 2. HA.

In every village and in every toun,
This is my teme, and ſhal and ever was;
Radix malorum eſt cupiditas.
Than ſhew I forth, &c.

And perhaps I ought to have followed them.

Ver. 12297. Faſting ydrinken] The prepoſitive particle *y* has been added for the ſake of the metre.

Ver. 12340. gon a blake beried] So all the Mſſ. I think, except Aſk. 2. which reads "on blake be ryed." Skinner explains *blakeberied* to mean *in nigras et inauſpicatas domos miſſus.* I really cannot gueſs what it means.

Ver. 12341. For certes] See R. R. ver. 5763.

For oft gode predicacioun
Cometh of evil entencioun.

Ver. 12409. Hem thought the Jewes] The ſame thought is repeated in the Perſones Tale, p. 206.

Ver. 12411. tombeſteres] *Women-dancers*, from the Sax. *tumban*, to dance. He uſes the word again in the Teſt. of L. B. 2. The Editt. read *tombleſteres*; which is a later word, formed (like our *tumbler*) from *tumbelan*, the frequentative of *tumban*.

With reſpect to the termination in *ſtere*, ſee the note on ver. 2019. and in the next line *fruiteſteres* are to be underſtood to be *female ſellers of fruit*.

Ver. 12417. The holy writ] In marg. C. 1. Nolite inebriari vino, in quo eſt luxuria.

Ver. 12426. Seneca] Perhaps he refers to Epiſt. LXXXIII. Extende in plures dies illum ebrii habitum: nunquid de furore dubitabis? nunc quoque non eſt minor ſed brevior.

Ver. 12442. For while that Adam] At this line, the margin of Mſ. C. 1. quotes Hieronym. c. Jovinian. Quam diu jejunavit Adam in Paradiſo fuit. Comedit et ejectus eſt. Statim duxit uxorem.

Ver. 12455. Mete unto wombe] In marg. C. 1. Eſca ventri, &c.

Ver. 12462. The Apoſtle ſaith] Philippians, iii. 18.

Ver. 12468. ſtinking is thy cod] So Mſ. C. Or we may read with Mſ. B. *ſ. o foule* ſtinking cod.

Ver. 12471. to find] *to ſupply.* So ver. 14835.

She *found* hireſelf and eke hire doughtren two.

See alſo P. P. fol. lxxx.

For a frend, that *findeth* him, faileth him never at nede.

Ver. 12497. the white wine of Lepe] According to the Geographers, Lepe was not far from Cadiz. This wine, of whatever ſort it may have been, was probably much ſtronger than the Gaſcon wines, uſually drunk in England. La Rochelle and Bourdeaux [ver. 12505], the two chief ports of Gaſcony, were both, in Chaucer's time, part of the Engliſh dominions.

Spaniſh wines might alſo be more alluring upon account of their greater rarity. Among the Orders of the Royal Houſehold, in 1604, is the following. [Mſ. Harl. 293. fol. 162.] "And whereas, in tymes paſt, Spaniſh wines, called Sacke, were little or noe whit

whit uſed in our courte, and that in later years, though not of ordinary allowance, it was thought convenient, that noblemen, &c. might have a boule or glaſs, &c. We underſtanding that it is now uſed as common drinke, &c. reduce the allowance to XII Gallons a day for the court, &c."

Ver. 12520. Redeth the Bible] Proverbs, xxxi. 4.

Ver. 12537. Stilbon] John of Saliſbury (from whom our author probably took this ſtory and the following) calls him *Chilon*. Polycrat. L. 1. c. 5. Chilon Lacedæmonius, jungendæ ſocietatis cauſâ miſſus Corinthum, duces et ſeniores populi ludentes invenit in aleâ. Infecto itaque negotio reverſus eſt, &c. Accordingly in ver. 12539. Mſ. C. 1. reads very rightly *Lacedomye* inſtead of *Calidone*, the common reading. Our author has uſed before *Lacedomie* for *Lacedæmon*, ver. 11692.

Ver. 12542. Yplaying atte haſard] I have added the prepoſitive *y* for the ſake of the metre. *Atte* is a diſſyllable. It was originally *atten*, and is ſo uſed by R. G. p. 379. 431. It has been frequently corrupted into *at the*; but in Chaucer it may (and, I think, ſhould) almoſt every where be reſtored. See ver. 125. 3934. 4303. where ſome Mſſ. have preſerved the true readings — *atte* Bowe; *atte* full.

Ver. 12586. his nailes] i. e. with which he was nailed to the Croſs. Sir J. Mandevile, c. vii. "And thereby in the walle is the place where the 4 Nayles of our Lord weren hidd; for he had 2 in his hondes and 2 in his feet: and of one of theiſe the Emperour of Conſtantynoble made a brydille to his hors, to bere

him in batayllе; and thorgh vertue thereof he overcame his enemies, &c." He had ſaid before, c. ii. that "on of the nayles that Criſt was naylled with on the croſs," was at Coſtantynoble; and "on in France, in the Kinges chapelle."

Ver. 12587. the blood—in Hailes] The Abbey of Hailes, in Gloceſterſhire, was founded by Richard, King of the Romans, brother to Henry III. This precious relick, which was afterwards commonly called "the blood of Hailes," was brought out of Germanie by the ſon of Richard, Edmund, who beſtowed a third part of it upon his father's Abbey of Hailes, and ſome time after gave the other two parts to an Abbey of his own foundation at Aſhrug near Berkhamſted. Hollinſh. v. ii. p. 275.

Ver. 12590. the bicchel bones two] The common reading is *thilke* bones. The alteration, which I have ventured to make, is not authorized entirely by any MſS. but in part by ſeveral. MſS. A. reads *bicheꝭ*. C. 1. *the becched*. HA. and H. *the bicched*. C. B. θ. Nc. Ed. Ca. 1. *the bicchid*. B. α. *the bicche*. Ed. Ca. 2. *the bitched*. *Bickel*, as explained by Kilian, is *Talus*, ovillus et luſorius; and *Bickelen*, talis ludere. See alſo Had. Junii Nomencl. n. 213. Our dice indeed are the antient *teſſeræ*, (κυβοι) not *tali* (αστραγαλοι); but, both being games of hazard, the implements of one might be eaſily attributed to the other. It ſhould ſeem from Junius, loc. cit. that the Germans had preſerved the cuſtom of playing with the natural bones, as they have different names for a game with *tali ovilli*, and another with *tali bubuli*.

Ver.

Ver. 12600. Go bet] The ſame phraſe is uſed in Leg. of G. W. Dido. 288.

The herd of hartes founden is anon,
With hey, *go bet*, pricke thou, let gon, let gon,

where it ſeems to be a term of the chaſe.

Ver. 12885. Seint Heleine] Sir J. Mandevile, c. vii. p. 93. "and nyghe that awtier is a place undre erthe, 42 degrees of depeneſſe, where the Holy Croys was founden, be the wytt of Seynte Elyne, undir a roche, where the Jewes had hidde it. And that was the veray croys aſſayed; for they founden 3 croſſes; on of oure Lord and 2 of the 2 theves: and Seynte Elyne proved hem on a ded body, that aros from dethe to lyve, whan that it was leyd on it, that oure Lord dyed on." See alſo c. ii. p. 15.

Ver. 12919. Sayde the Shipman] So Mſ. B. *the one* Mſ. (as I have ſaid in the Diſcourſe &c. §. xxxi.) which countenances the giving of this Prologue to the Shipman. In Mſſ. C. and D. this paſſage is given to the Sompnour, but not by way of Prologue to his tale. In C. it is followed by the Wife of Bathes Prologue, and in D. by the Prologue which in this edition is prefixed to the Squire's Tale.

When theſe diverſities are conſidered, and alſo that the whole paſſage is wanting in the five beſt Mſſ. it may perhaps appear not improbable, that theſe 28 lines, though compoſed by Chaucer, had not been inſerted by him in the body of his work; that they were therefore omitted in the firſt copies, and were afterwards injudiciouſly prefixed to the Squieres Tale, when the true Prologue of that Tale, as printed above,

was become unſuitable, by reaſon of the Tale itſelf being removed out of its proper place.

Ver. 12923, ſpringen cockle] This ſeems to allude to *Loller*, as derived from *lolium*; but Du Cange, in v. LOLLARDUS, rather ſuppoſes that Lollard was a word of German original, ſignifying *muſſitator*; a *mumbler* of prayers. See alſo Kilian, in v. LOLLAERD.

Ver. 12942. He mote *us* clothe] In Ed. Ur, it is *them*; but all the Mſſ. that I have ſeen read *us*: which would lead one to ſuſpect, that this Tale was originally intended for a female character.

Ver. 13000. Malveſie] See the note on ver. 9681.

Ver. 13027. under the yerde] This was properly ſaid of children. Mſ. *Bod.* Jun, 66. Monachicum Colloquium, SAX. LAT. p. 15.

Mag. *Quid manducas in die?*
Hwæt ytſt thu on dæg?
Diſ. *Adhuc carnibus veſcor,*
Gyt flæſcmetum ic bruce,
quia puer *ſum*
Fortham cild ic eom
ſub virga *degens*,
under gyrda drohtniende.

See before ver. 7898.

Ver. 13061. on my Portos] i. e. *Breviary*. Du Cange in v. PORTIFORIUM. *Portuaſſes* are mentioned among other prohibited books in the Stat. 3 and 4 E. VI. c. 10. And in the Parliament-roll of 7 E. IV. n. 40. there is a Petition, that the robbing of—*Porteous*—Grayell, Manuell, &c. ſhould be made felonie without

without clergy; to which the King anſwered, *Le Roy ſ'aviſera.*

Ver. 13246. Haven hire] The final *n* in *Haven* has been added for the ſake of the metre; but unneceſſarily, as the *e* feminine may be pronounced before *h*, as before a conſonant. See the n. on ver. 300.

Ver. 13368. a thouſand laſt quad yere] *Laſt* in TEUT. is *onus, ſarcina.* Kilian. and *quaed* in the ſame language is *malus.* The meaning therefore is; God give the monke *a thouſand laſt* (ever ſo great a weight) of *quad yere* (bad years, misfortune). The Italians uſe *mal anno* in the ſame ſenſe.

Ver. 13383. O Lord, our Lord] The Prioreſſe begins her legende with the firſt verſes of the 8th Pſalm, Domine, Dominus noſter &c.

Ver. 13401. Whan he thin herte light] i. e. lighted; *made light*, or *pleaſant.* So in Tro. B. iii. 1088.

Whan wroth is he that ſhold my ſorrowes *light.*

Ver. 13444. Seint Nicholas] We have an account of the very early piety of this Saint in his Leſſon, Brev. Roman. vi Decemb. Cujus viri ſanctitas, quanta futura eſſet, jam ab incunabulis apparuit. Nam infans, cum reliquas dies lac nutricis frequens ſugeret, quartâ et ſextâ feriâ (*on Wedneſdays and Fridays*) ſemel duntaxat, idque veſperi, ſugebat.

Ver. 13509. ſouded in virginitee] or (according to the better Mſſ.) *ſouded* to *virginitee.* *Souded* is from the FR. *ſouldé*, and that from the LAT. *ſolidatus*; conſolidated, faſtened together. In Wicliff's N. T. Dedis. iii. *conſolidatæ* is rendered *ſowdid.* The latter part of this ſtanza refers to Revelat. xiv. 3, 4.

Ver.

Ver. 13575. I halſe thee] Mſſ. Aſk. 1. 2. read, "I conjure thee"—but that ſeems to be a gloſs. *To halſe* ſignifies properly *to embrace round the neck*, from the Sax. *hals*, the neck. [See ver. 10235.] So in CL. ver. 1290.

I ſtand and ſpeke and laugh and kiſſe and *halſe*.

It ſignifies alſo *to ſalute*. P. P. fol. xxii.

I *halſe* hym hendlich, as I hys frende were.

and fol. xxxix. *to ſalute with reverence*.

And the eleven ſterres *halſed* him all.

which ſeems to be the ſenſe here.

Ver. 13597. than wol I fetchen thee] The beſt Mſſ. read *now*, which is ſcarce reconcileable to any rules of ſpeech. Even with the correction, which I have adopted, there is a greater confuſion in this narration than I recollect to have obſerved in any other of Chaucer's ſtories.

Ver. 13623. to japen he began] So Mſ. E. Some Mſſ. read—*tho* began.

Ver. 13650. at Popering] *Poppering*, or *Poppeling*, was the name of a pariſh in the Marches of Calais. Our famous antiquary Leland was once Rector of it. Tanner. Bib. Brit. in v. LELAND.

Ver. 13655. paindemaine] That this muſt have been a ſort of remarkably white bread is clear enough. Skinner derives it from *Panis matutinus*, *Pain de matin*; and indeed Du Cange mentions a ſpecies of loaves or rolls called *Matinelli*. However I am more enclined to believe that it received its denomination from the province of Maine, where it was, perhaps, made

in

in the greateſt perfection. I find it twice in a Northern tale called "The freiris of Berwick." Mſ. Maitland.

And als that creil is full of *breid of mane*.

And again — The *mane breid*.

Ver. 13664. chekelatoun] The Gloſſaries ſuppoſe this word to be compounded of *cheke* and *latoun*, a ſpecies of baſe metal like gold: but it ſeems rather to be merely a corruption of the Fr. *Ciclaton*; which originally ſignified *a circular robe of ſtate*, from the Gr. Lat. *Cyclas*; and afterwards *the cloth of gold*, of which ſuch robes were generally made. Du Cange in v. Cyclas has produced inſtances enough of both ſenſes. In fact ſeveral Mſſ. read *Ciclaton*; and I have no excuſe for not having followed them, but that I was miſled by the authority of Spenſer, as quoted by Mr. Warton, Obſ. on Sp. v. i. p. 194. Upon further conſideration, I think it is plain, that Spenſer was miſtaken in the very foundation of his notion, "that the quilted Iriſh jacket embroidered with gilded leather" had any reſemblance to "the robe of Shecklaton." He ſuppoſes, that Chaucer is here deſcribing Sir Thopas, *as he went to fight againſt the Giant*, in his robe of Shecklaton; whereas, on the contrary, it is evident that Sir Thopas is here deſcribed *in his uſual habit in time of peace*. His warlike apparel, when he goes to fight againſt the giant, is deſcribed below, ver. 13786 and foll. and is totally different.

Ver. 13665. a jane] a coin of *Janua, (Genoa)* called in our Statutes *Galley halfpence*. See the quotations

tations from Stow in Mr. Warton's Obſ. on Sp. v. i. p. 180.

Ver. 13667. hauking for the rivere] See the note on ver. 6466.

Ver. 13671. Ther ony ram] See the note on ver. 550.

Ver. 13682. a launcegay] The Editt. have ſplit this improperly into two words, as if *gay* were an epithet. It occurs as one word in Rot. Parl. 29 H. VI. n. 8. "And the ſaid Evan then and there *with a launcegay* ſmote the ſaid William Treſham threughe the body a foote and more whereof he died." Nicot deſcribes a *Zagaye* to be a mooriſh lance, longer and ſlenderer than a pike; from the SPAN. ARAB. Azagáya.

Ver. 13692. cloue gilofre] *Clou de giroſle.* FR. *Caryophyllus.* LAT. A clove-tree, or the fruit of it. Sir J. Mandeville, c. xxvi. deſcribing a country beyond Cathaie, ſays. "And in that contree, and in other contrees thereabouten, growen many trees, that beren *clowe gylofres* and *notemuges*, and grete notes of Ynde, and of canelle and of many other ſpices."

But the moſt appoſite illuſtration of this paſſage is a ſimilar deſcription in Chaucer's R. R. ver. 1360—72.—in the Original, ver. 1347—50. See alſo a note of *an ingenious correſpondent* in Mr. Warton's Obſ. on Sp. v. i. p. 139. Ed. 1762. where this paſſage is very properly adduced, to ſhew "that the Rime of Sire Thopas was intended as a burleſque on the old ballad romances."

Ver.

Ver. 13722. || in toun] Theſe two laſt words, which are plainly ſuperfluous, are diſtinguiſhed by a mark of this kind in Mſ. C. 1. and the ſame mark is repeated in ver. 13743, 13752, and 13815. where the two final ſyllables are alſo ſuperfluous to the metre. Whether in all theſe caſes the words thus ſeparated are to be conſidered as idle additions, for the purpoſe of introducing the rime which anſwers to them, or whether ſome lines, which originally connected them with the context, have been loſt, it is not eaſy to determine. Upon the latter ſuppoſition, which, I confeſs, appears to me the moſt probable, we may imagine, that, in the preſent inſtance, the three laſt lines of this ſtanza and the three firſt of the following (except the words "in toun") have dropped out. In the three other inſtances, only two lines and the two firſt feet of the third may be ſuppoſed to be wanting.

In ſupport of this hypotheſis it may be obſerved, that in the very next Stanza, the laſt line, ver. 13731. and the following line, in Mſ. C. 1. ſtand thus.

The contree of Faerie ſo wilde
For in that contree n'as ther non
[That to him durſt ride or gon]
Neither wif ne childe.

Whether the two lines and part of another, which I have inſerted before "wilde" from other Mſſ. be genuine, I will not be poſitive; but it is very clear, I think, that ſomething is wanting. The line between hooks, which is inſerted in Mſ. C. 1. in a later hand, is in Mſſ. HA. D.

Ver.

Ver. 13733. he ſpied] Ed. Urr. reads *ſpired*; I know not upon what authority. But the emendation is probable enough; as the expreſſion of *ſpying with the mouth* ſeems to be too extravagantly abſurd even for this compoſition. To *ſpire*, or *ſpere*, Gl. Doug. ſignifies *to enquire*, from the Sax. ſpyrian. See P. L. p. 327. Gower, *Conf. Am.* fol. 182.

Ver. 13739. Sire Oliphaunt] Sir *Elephant*; a proper name for a giant. Mandeville, p. 283. "And there ben alſo many wylde beſtes, and nameliche of *Olyfauntes*." The very learned and ingenious author of *Letters on Chivalry*, &c. ſuppoſes, "that the *Boke* of *The Giant Olyphant and Chylde Thopas* was not a fiction of Chaucer's own, but a ſtory of antique fame, and very celebrated in the days of chivalry." I can only ſay, that I have not been ſo fortunate as to meet with any traces of ſuch a ſtory of an earlier date than the Canterbury tales.

Ver. 13741. by Termagaunt] This Saracen deity, in an old Romance, Mſ. Bod. 1624. is conſtantly called *Tervagan*.

De devant ſei fait porter ſun dragon,
E l'eſtendart *tervagan* e *mahum*,
E un ymagene *apolin* le felun.

And again.

Pleignent lur deus *tervagan* et *mahum*,
E *apollin*, dunt il mie rien unt.

This Romance, which in the Mſ. has no title, may poſſibly be an older copy of one, which is frequently quoted by Du Cange under the title of *Le Roman de Roncevaux*.

Roncevaux. The author's name was Turold, as appears from the laſt line.

Ci falt le geſte que *turold'* declinet.

He is not mentioned by any of the writers of French literary hiſtory that I have ſeen.

Ver. 13758. a fel ſtaf ſling] This is the reading of the beſt Mſſ. but what kind of ſling is meant I know not.

Ver. 13775. geſtours for to tellen tales] The proper buſineſs of a *geſtour* was *to recite tales*, or *geſtes*; which was only one of the branches of the Minſtrel's profeſſion.

Minſtrels and *Geſtours* are mentioned together in the following lines, from *William of Naſſyngton's* Tranſlation of a religious treatiſe by *John of Waldby*. Mſ. *Reg.* 17 C. viii. p. 2.

I warne you furſt at the begynninge,
That I will make no vain carpinge
Of dedes of armys ne of amours,
As dus *mynſtrelles* and *jeſtours*,
That makys carpinge in many a place
Of *Octoviane* and *Iſembraſe*,
And of many other jeſtes,
And namely whan they come to feſtes;
Ne of the life of *Bevys of Hampton*,
That was a knight of gret renoun,
Ne of *Sir Gye of Warwyke*,
All if it might ſum men lyke—

I cite theſe lines to ſhew the ſpecies of tales related by the ancient Geſtours, and how much they differed from what we now call *jeſtes*.

Ver.

Ver. 13777. Of romaunces that ben *reales*] So in the Rom. of *Ywain and Gawain*. Mſ. *Cott.* Galb. E. ix.

He fund a knight under a tre;
Upon a cloth of gold he lay;
Byfor him ſat a ful fayr may:
A lady ſat with tham in fere;
The maiden red, that thai might here,
A *real romance* in that place.—

The original of this title, which is an uncommon one, I take to have been this. When the French romances found their way into Italy (not long before the year 1300. Creſcimb. T. i. p. 336.), ſome Italian undertook to collect together all thoſe relating to Charlemagne and his family, and to form them into a regular body of hiſtory. The ſix firſt books of this work come down to the death of Pepin. They begin thus. Qui ſe comenza la hyſtoria el *Real di Franza* comenzando a Conſtantino imperatore ſecondo molte lezende che io ho attrovate e racolte inſieme. *Edit. Mutinæ.* 1491. fol. It was reprinted in 1537 under this title. "*I reali di Franza*, nel quale ſi contiene la generazione di tutti i Re, Duchi, Principi e Baroni di Franza, e delli Paladini, colle battaglie da loro fatte &c." Quadrio. T. vi. p. 530. Salviati had ſeen a Mſ. of this work written about 1350 [Creſcimb. T. i. p. 330] and I do not believe that any mention of a *Real* (or *Royal*) *Romance* is to be found, in French or Engliſh, prior to that date.

Ver. 13786. He didde next his white lere] *He did*, or *put, on* next his white *ſkin*. To *don* (*do on*) and *doff*

doff (do off) have been in uſe, as vulgar words, long ſince Chaucer's time. *Lere* ſeems to be uſed for *ſkin* in Iſumbras. Mſ. *Cott.* Cal. 11. fol. 129.

His lady is white as wales bone,
Here *lere* brygte to ſe upon,
So faire as bloſme on tre.

Though it more commonly ſignifies only, what we call *complexion*.

In the Romance of *Li beau deſconus*, his arming is thus deſcribed, fol. 42.

They caſte on him a ſcherte of ſelk,
A gypell as white as melk
In that ſemely ſale,
And ſyzt an hawberk brygt,
That richely was adygt
With mayles thykke and ſmale —

Ver. 13793. of Jewes werk] I do not recollect to have ſeen the Jews celebrated any where as remarkable artificers. I am therefore inclined to adopt an explanation of this word, which I find in a note of the learned Editor of *Anc. Scott. Poems*, p. 230. "This Jow," not this Jew, but this juggler or magician. The words to *jowk*, to deceive, and *jowkery-pawkry*, juggling tricks, are ſtill in uſe. In Lord Hyndford's Mſ. p. 136. there is a fragment of a ſort of fairy tale, where "Scho is the Quene of Jowis" means, "She is the queen of magicians."

According to this explanation "Jewes werk" may ſignify the work of magicians, or fairies.

Ver. 13800. a charboucle] *A carbuncle (Eſcarboucle*, Fr.) was a common bearing. Guillim's Heraldry, p. 109.

Ver. 13804. cuirbouly] *Cuir bouilli*, of which Sir Topaſes boots were made, was alſo applied to many other purpoſes. See Froiſſart, v. i. c. 110. 120. and v. iv. c. 19. In this laſt paſſage, he ſays, the Saracens covered their targes with *cuir bouilli de Capadoce*, ou nul fer ne peut prendre n'attacher; ſi le cuir n'eſt trop échaufé.

Ver. 13807. rewel bone] What kind of material this was I profeſs myſelf quite ignorant. In the *Turnament of Tottenham*, ver. 75. [Anc. Poet v. ii. p.18.] Tibbe is introduced with "a garland on her head full of *ruell bones*." The derivation in Gloſſ. Urr. of this word from the Fr. *riolé*, diverſly coloured, has not the leaſt probability. The other, which deduces it from the Fr. *rouelle*; *rotula*; the whirl-bone, or knee-pan; is more plauſible; though, as the Gloſſariſt obſerves, that ſenſe will hardly ſuit here.

Ver. 13823. Of ladies love and druerie] I have taken the liberty here of departing from the Mſſ. which read —

And of ladies love druerie.

Upon ſecond thoughts I am more inclined to throw out *love* as a gloſs for *druerie*, and to read thus.

And of ladies druerie.

Druerie is ſtrangely explained in Gloſſ. Urr. *Sobriety, modeſty*. It means *courtſhip, gallantry*.

Ver.

Ver. 13828. Of Sire Libeux] His romance is in Mſ. *Cott.* Cal. ii. In the 12th Stanza we have his true name and the reaſon of it. King Arthur ſpeaks,

Now clepeth him alle thus,
Ly beau deſconus,
For the love of me,
Than may ye wete arowe,
The fayre unknowe
Certes ſo hatte he.

Ibid. Pleindamour] This is the reading of the Mſſ. and I know not why we ſhould change it for *Blandamour*, as both names ſound equally well.

Ver. 13833. As ſparcle] The ſame ſimilie is in *Iſumbras*, fol. 130. b.

He ſpronge forth, as ſparke on [f. of] glede.

Glode in the preceding verſe is probably for *glowde*, glowed; from the Sax. glowan, *candere*.

Ver. 13840. Sire Percivell] The Romance of *Perceval le Galois*, or *de Galis*, was compoſed in octoſyllable French verſe by Chreſtien de Troyes, one of the oldeſt and beſt French Romancers, before the year 1191. Fauchet, L. ii. c. x. It conſiſted of above ſixty thouſand verſes [*Bibl. des Rom.* T. 11. p. 250], ſo that it would be ſome trouble to find the fact which is, probably, here alluded to. The Romance, under the ſame title, in French proſe, printed at Paris, 1530, fol. can be only an abridgement, I ſuppoſe, of the original poem.

Ver. 13845. So worthy under wede] This phraſe occurs repeatedly in the Romance of *Emaré*.

fol. 70. b. Than ſayde that *worthy unther wede.*
74. b. The childe was *worthy unther wede,*
And ſate upon a nobyl ſtede.

See alſo fol. 71. b. 73. a.

Ver. 13852. the devil I beteche] I *betake* (*recommend* or *give*, *to* the devil. See ver. 3748.

My ſoule *betake I unto* Sathanas.—

and ver. 8037. 17256. where the pronoun is omitted, as here. *To take*, in our old language, is alſo uſed for *To take to*; *To give*. See ver. 13334.

He *toke* me certain gold, I wote it wel.

And compare ver. 13224. 13286.

The change of *betake* into *beteche* was not ſo great a licence formerly as it would be now, as *ch* and *k* ſeem once to have been pronounced in nearly the ſame manner. See ver. 3307,8, 11, 12. where *werk* is made to rime to *cherche* and *clerk*. It may be obſerved too, that the Saxons had but one verb, tæcan, to ſignify *capere* and *docere*; and though our anceſtors, even before Chaucer's time, had ſplit that ſingle verb into two, *To take* and *To teche*, and had diſtinguiſhed each from the other by a different mode of inflexion, yet the compound verb *Betake*, which according to that mode of inflexion ought to have formed its paſt time *Betoke*, formed it generally, I believe, *Betaught*, as if no ſuch diſtinction had been eſtabliſhed. See R. R. ver. 4438. Gamelyn, 666.

Ver. 13879. I mene of Mark and Matthew] The conjunction *and* has been added for the ſake of the metre, without authority, and perhaps without neceſſity;

ceſſity; as *Mark* was probably written by Chaucer *Marke*, and pronounced as a Diſſyllable.

THE TALE OF MELIBEUS] Mr. Thomas has obſerved, that this Tale ſeems to have been written in *blank verſe*. [Mſſ. notes upon Chaucer, Ed. Urr. in Brit. Muſ.] It is certain, that in the former part of it we find a number of blank verſes intermixed, in a much greater proportion than in any of our author's other proſe writings. But this poetical ſtyle is not, I think, remarkable beyond the firſt four or five pages.

p. 242. l. 18. the ſentence of Ovide] *Rem. Am.* 125.

Quis matrem, niſi mentis inops, in funere nati
Flere vetet? &c.

It would be a laborious and thankleſs taſk to point out the exact places of all the quotations, which are made uſe of in this treatiſe. I ſhall therefore confine my obſervations of that kind to a few paſſages, which are taken from authors not commonly to be met with.

P. 250. l. 24. Piers Alphonſe] He calls himſelf *Petrus Alfunſi* in his *Dialogus contra Judæos*. Mſ. *Harl.* 3861. He there informs us, that he was himſelf originally a Jew, but converted and baptized in the year 1106, in July, *die natalis App. Petri & Pauli*; upon which account he took the name of *Peter*. "*Fuit autem pater meus ſpiritualis* Alfunſus, *glorioſus Hiſpanie imperator*, (the 1 king of Arragon of that name and the VII of Caſtile)—*quare, nomen ejus prefato nomini meo apponens*, Petrus Alfunſi *mihi nomen impoſui*." After his converſion he wrote the Dialogue

abovementioned, and alſo another work, which is here quoted by Chaucer, and of which therefore I think myſelf obliged to give ſome account.

It is extant in Mſ. in many Libraries, but the only copy which I have had an opportunity of examining is in the Muſeum, *Bib. Reg.* 10 B. xii. It is there entitled "*Petri Adelfonſi de Clericali diſciplinâ*," and begins thus. "Dixit Petrus Adelfonſus, ſervus x̄pi ih̄u, compoſitor hujus libri—Libellum compegi partim ex proverbiis & caſtigationibus Arabicis & fabulis et verſibus, et partim ex animalium et volucrum ſimilitudinibus."—After a ſhort proem, he enters thus upon his main ſubject. "*Eboc* igitur philoſophus, qui linguâ Arabicâ cognominatur *Edric*, dixit filio ſuo; Timor Domini ſit tua negotiatio &c."—The work then proceeds in the form of a Dialogue between the Philoſopher and his ſon, in which the precepts of the former are for the moſt part illuſtrated by appoſite fables and examples. *Edris* (according to D'Herbelot in v.) was the name of *Enoch* among the Arabians, who attribute to him many fabulous compoſitions. Whether Alfonſus had any of them in his view I know not, nor is it material. The manner and ſtyle of his work ſhew both many marks of an Eaſtern original, and one of his ſtories *Of a trick put upon a thief* is entirely taken from the Calilah u Damnah *, a celebrated collection of Oriental apologues.

In

* Though the exact age of the Calilah u Damnah be by no means clear, we know that it was tranſlated out of Arabic into Greek by Symeon Seth ſeveral years before Alfonſus

In this part of the world, however, Alfonſus may be conſidered as an original writer. His work was very early

Alfonſus wrote. The ſtory mentioned here is not in that copy of Symeon's tranſlation which Starkius has printed under the title of *Specimen Sapientiæ Indorum.* Berolin. 1697. 8vo. but it is in Mſ. *Bod.* 510. and in the Latin verſion of Symeon's book, which Pouſſin publiſhed by way of Appendix to the Hiſtory of Pachymeres, *inter Script. Hiſt. Byzant.* The various titles, under which this Eaſtern romance has paſſed through Europe may be ſeen in the Preface of Starkius, and in Fabric. Bib. Gr. vi. 460. and x. 324. though neither of them has taken notice of an Italian tranſlation, or imitation, by Firenzuola, entitled, *Diſcorſi degli animali.* See his *Proſe,* Fir. 1548. The other Italian verſion, which they mention, by Doni, was tranſlated into Engliſh, under the title of "The moral Philoſophy of Doni, out of Italian, by Sir Thomas North, Knight." 4to. 1601. [Ames. p. 435] and is alluded to, I ſuppoſe, by Jonſon in his Epicæne, p. 494. by the name of *Done's Philoſophy,* though he has made the Speaker, Sir Am. La-Fool, (whether deſignedly, or not, I am uncertain) confound it with *Reynard the fox.* Since they wrote, there has been an Edition at Paris in 1724 with this title. "Contes et fables Indiennes, de Bidpai et de Lokman, traduites D'Ali Tchelebi-Ben-Saleh, Auteur Turc. Oeuvre poſthume, par M. Galland." The words "*et de Lokman*" in this title I ſuſpect to have been added by the Bookſeller, for I cannot find any thing of Lokman in the work itſelf. Perhaps M. Galland might have intended to annex the fables of Lokman, but was prevented by death. For the reſt, there is no material difference between this Edition and a former French verſion, which was made from the Perſic and printed in 1698;

early tranſlated into French verſe. In an old copy, Mſ. *Reg.* 16 E. VIII. the Tranſlation is entitled "*Proverbes Peres Anforſe*;" and there is a ſhort introduction by the Tranſlator, in which he ſays, "*Voil Peres Anfors tranſlater.*"—In a later copy, Mſ. *Bod.* 1687. the introduction is omitted, but the poem is entitled "*le romaunz* Peres Aunfour *cament il apriſt at chaſtia ſun fils belement.*"—In another copy Mſ. *Harl.* 4388. there is neither introduction nor title; ſo that, by the mere omiſſions of tranſcribers, the French tranſlation has put on the appearance of an original work, and is quoted as ſuch by M. le Comte de Caylus in his *Memoire ſur les Fabliaux* [Acad. des Inſ. t. xx. p. 361.] under the general title of *Le chaſtoiement du pere au fils.* The fable *of the Sheep*, of which M. de Caylus has there given an abſtract, is in the Latin Alfonſus, Fab. ix. I will add, that the ſame fable, in the *Cento Novelle Antiche*, N. xxx. is fathered upon *uno novellatore di Meſſer Azzolino*; and Cervantes, changing the Sheep for Goats, has put it into the mouth of Sancho. Don Quix. P. 1. c. xx. Cervantes indeed has alſo altered the application of it, but, I think, not for the better.

except in the ſtyle. They both differ very conſiderably from the Greek.

I will juſt take notice, that one of the fables in the Greek, p. 444, has been inſerted (but with great variations) by Matthew Paris in his Hiſtory, *ad ann.* 1195. as a Parable, which Richard I, after his return from the Eaſt, was uſed frequently to relate *ingratos redarguendo.*

I am

I am inclined to believe that Hebers, the author or translator of the French romance called *Dolopatos*, in the beginning of the XIIIth Century, had read this work of Alfonsus, perhaps before it was translated into French. The story *of the stone thrown into the well*, Decameron, vii. 4. which Fauchet supposes Boccace to have taken from Hebers, is in Alfonsus, Fab. xi. It is not in the Greek *Syntipas* †, which I imagine to

† The only copy which I have ever seen of *Syntipas* is in Mſ. *Harl.* 5560. I should guess that it agreed in substance with that which Du Cange made use of in his *Glossarium Med. et Inf. Græcitatis* [See his *Index Auctorum*, p. 33.], though it seems to be of a later age, and in a more depraved dialect. They differ in this, that the Harleian copy is said to have been translated from the *Persic* [απο περσιακης βιβλω εις Ρωμαϊκην γλωτταν], and Du Cange's from the *Syriac* [απο Συριακης βιβλω, ως εικεν αυλαις λεξεσιν, εις την Ελλαδα γλωτταν]. However, I would not vouch that it really was translated either from the Persic or Syriac. Among the Oriental Mſſ. in the Bodleian Library, the Catalogue mentions one in Turkish [Rawlinson, 31.] *De uxore Chasikini Turcarum regis et filio*, which I suspect to contain this same story, translated perhaps from the Greek, or from the Italian *Erasto*.

Syntipas is said to have been printed at Venice, *linguâ Græcâ vulgari*. Fabric. Bibl. Gr. x. 515. How far that Edition may agree with the Harleian Mſ. I cannot say, having never seen it. To judge by the Mſ. only, it seems probable, that, if *Syntipas* was the ground-work of the *Dolopatos*, Hebers must have departed as much from his original, as the succeeding compilers of *Les sept Sages* and of *Erasto* have from Hebers. Neither the story mentioned

in

to have been the groundwork of the *Dolopatos*, and therefore I preſume that it was inſerted by Hebers (or the monk, whoſe Latin he tranſlated) and poſſibly from Alfonſus. At leaſt it is not more probable that Boccace ſhould take it from Hebers than from Al-

in the text, nor the two others, which Fauchet refers to as borrowed by Boccace from Hebers, viz. Decam. iii. 2, and viii. 8. are to be found in the Mſ. *Syntipas*. On the other hand, the ſtory in the Decam. vii. 6. which is ſaid in the text to be probably copied from Alfonſus, is alſo in *Syntipas*, though, from the ſilence of Fauchet, we may preſume that it was not in the *Dolopatos*.

The Plan of Syntipas is exactly the ſame with that of *Les ſept ſages*, the Italian *Eraſto*, the French *Eraſte*, and our own little ſtory-book, *the ſeven wiſe maſters*, except that, inſtead of *Dioclesian* of *Rome*, the King is called *Cyrus* of *Perſia*, and, inſtead of one tale, each of the Philoſophers tells two. This laſt circumſtance is an argument, I think, for the originality of *Syntipas*; and another may be drawn from the inſipidity of the greateſt part of the tales. The only one of them, which, as I remember, is retained in the modern *Eraſtus*, is that of the Knight, who in a fit of groundleſs paſſion killed a faithful dog. *Eraſte*, ch. viii. It is plainly borrowed from a ſtory in the Calilah u Damnah, p. 339. of the Greek tranſlation, though there, inſtead of a dog, the animal is called Νυμφη, by ſome miſtake, as I ſuſpect, of the tranſlator.

There is a tranſlation of this Romance in Engliſh octoſyllable verſe, not later than Chaucer's time, as I imagine, in Mſ. Cotton. Galba. E. ix. It is entitled, "The proces of the ſeven ſages," and agrees exactly with *Les ſet ſages de Rome* in French Proſe in Mſ. Harl. 3860.

fonſus, with whoſe work he appears to have been well acquainted. One of his novels, Decam. vii. 6. is plainly copied from thence, Fab. viii. and his celebrated novel of the two friends, *Tito* and *Giſippo*, Decam. x. 8. is borrowed, with hardly any variation, except in the names of perſons and places, from the ad of Alfonſus, or, which is the ſame thing, from the *Geſta Romanorum* ‡, into which collection, after a time,

‡ The title in the printed copies is "Ex geſtis Romanorum hiſtorie notabiles collecte; de viciis virtutibuſque tractantes; cum applicationibis moraliſatis et myſticis." The author of this ſtrange work is quite unknown, nor is it eaſy to fix with preciſion the time of its compoſition. Upon the whole I have no doubt that it is of a later date than Alfonſus, viz. the beginning of the XIIth Century, and I ſhould gueſs that it was compoſed about the end of that Century, or the beginning of the XIIIth.

Three couplets of *Engliſh* verſes in ch. 68. and ſome *Engliſh* names in ch. 128. which are to be found in ſeveral old Mſſ. (the former chapter being there numbered liii, and the latter xxviii) though they have been left out of the Editions, afford a reaſonable ground for conjecturing, that one of our own countrymen was the author.

As it continued to be a popular book at the time of the invention of Printing, it was very early put to the Preſs, and ſeveral Editions of it were publiſhed in different places before the year 1500. The earlieſt editions that I have ſeen agree together exactly, and contain 152 Chapters. The Edition at Rouen in 1521 contains 181 Chapters, the Hiſtory of Apollonius Tyrius being the firſt of the additional chapters. [See Diſcourſe, &c. n. 16.] In Mſſ. Harl. 2270. and 5259. which are both ſeemingly complete, the number

time, almoſt all the beſt fables of Alfonſus were incorporated.

This number of chapters does not exceed 102; and yet, notwithſtanding there are ſo many more ſtories in the printed books, there are ſtill ſeveral in the MſS. which, I apprehend, have never been printed. [See a note upon the plot of Shakeſpeare's *Merchant of Venice*, with the ſignature of T. T. vol. iii. p. 224. and an addition to it in Appendix, ii. See alſo a note of Mr. Farmer's in the ſame Appendix, where he mentions his having found *the ſtory of the caſkets* "in an old tranſlation of the *Geſta Romanorum* firſt printed by *Winkin de Worde*." As he ſays nothing of *the ſtory of the Bond*, we may preſume (from the known accuracy of Mr. Farmer's reſearches) that it is not contained in that tranſlation.]

It has been ſaid above, that ſeveral of the fables in the *Geſta Romanorum* are taken from Alfonſus. The author has alſo borrowed from the Calilah u Damnah, by the help, I ſuppoſe, of ſome Latin tranſlation from the Greek of Symeon Seth. The originals of the greateſt part of his ſtories are not ſo eaſy to be traced. I ſpeak of thoſe which are found in the MſS.; for of thoſe in the Editt. many are plainly taken from well-known authors, ſome of which are quoted by name, as Aulus Gellius, Macrobius, Auguſtinus, Gervaſius Tilberienſis, and others.

I will add here a few inſtances, which occur to me at preſent, of ſtories, which writers of the XIVth Century have (or rather may have) borrowed from the *Geſta Romanorum*; for, in ſome of theſe inſtances, it is poſſible that they may have had recourſe to the very books, from which the compiler of that work drew his materials. I ſhall cite the chapters as they are numbered in the Edition of 1521 and in MſS. *Harl.* 2270. Where reference is

This laſt circumſtance, though certainly very honourable to Alfonſus, has been very prejudicial to his fame.

is made to only one of theſe, it ſhould be underſtood that I have not obſerved that ſtory in the other.

Ch. viii. (Mſ. 96) is copied by Gower, *Conf. Am.* B. v. fol. 122. b.—Ch. Lvii. (Mſ. 16.) this ſtory is in the *Cento Novelle Antiche*, N. vi.—Ch. Lxi. is in Gower, *Conf. Am.* B. iii. fol. 54.—Ch. Lxxxix. This is the ſtory of *The three rings*, which has been ſaid (but, I think, without any reaſon) to have been of uſe to Swift in his *Tale of a tub.* It is in the C. N. A. *Nov.* Lxxi. and in the *Decameron*, 1. 3.—Ch. cix. There is a great ſimilitude between this ſtory and one which is told in the C. N. A. *Nov.* Lxv. and in the *Decameron*, x. 1. See alſo Gower, *Conf. Am.* B. v. fol. 96, 7.—Ch. cxviii. is from Alfonſus. It is re-repeated in the C. N. A. *Nov.* Lxxxiv.—Ch. cxix. Mſ. 102.) has been verſified by Gower, *Conf. Am.* B. v. fol. 110. b. It has been mentioned in Note * as taken originally from the *Sapientia Indorum*, p. 444.—Ch. cxxiv. (Mſ. 20.) makes the laſt Novel of the C. N. A.—Ch. clvii makes the Lth Novel of the C. N. A. but it may have been taken from Alfonſus.—Ch. clxxi. (Mſ. 55.) is the ſtory of *The two friends*, mentioned in the text.—Ch. 48. Mſ. contains the ſtory of *The caſkets*, and Ch. 99. Mſ. that of *The bond*, the two principal incidents in Shakeſpeare's *Merchant of Venice*. It is ſaid in the additional note, App. ii. Laſt Ed. of Shakeſp. that *Ser Giovanni* had "worked up theſe two ſtories into one, as they are in the Play." But that is a miſtake, which I beg leave to retract here. The Novel of *Ser Giovanni* [*Pecorone, Giorn.* iv. *Nov.* 1] is founded only upon the Story of *The bond*. It is probable therefore that Shakeſpeare took the Story of

The

fame. For inſtance, a tranſlation, as I ſuppoſe, of his laſt mentioned ſtory *of the two friends* is entitled, in a Mſ. of Lydgate, belonging to the late Dr. Aſkew, "a Tale of two Marchants of Egypt and of Baldad, *ex Geſtis Romanorum*" [Mr. Farmer's Notes on the Merch. of Ven. Laſt Ed. of Shakeſp. App. ii.], as if the Tale had firſt appeared in that work. However ſomebody, not long after the invention of Printing, as I gueſs, did a little more juſtice to Alfonſus, by putting together his principal Tales, and inſerting them, with his name, in a collection of the fables of Æſop and other eminent fabuliſts in Latin. This collection was ſoon turned into French; and from that Verſion Caxton made the tranſlation into Engliſh, which has been mentioned in the Diſcourſe &c. n. 22. Caxton's book has been reprinted more than once. I have ſeen an Edition of it in 1647, and I doubt whether there has been one ſince.

P. 252. l. 3. For it is written &c.] What is included between hooks is wanting in all the Mſſ. which I have examined. It is plainly neceſſary to the ſenſe, as it ſhews us what *the fourth and fifth reaſons* of

The caſkets from the Engliſh *Geſta Romanorum* and ingrafted it upon the other.—Ch. 98. Mſ. is copied with very little alteration in the C. N. A. *Nov.* LXVIII.

Many more ſtories in Gower, which ſeem to be founded upon antient Hiſtory, will appear upon examination to be taken from this book. It would lead me too far to particularize thoſe which Lydgate, Occleve, and other later writers have borrowed from it. I will only mention, for the credit of the collection, that Ch. LXXX. contains the complete fable of Parnell's *Hermit*.

Melibeus

Melibeus were, to which Prudence replies in p. 254, 5. I have therefore inſerted as literal a tranſlation as I imagine Chaucer might have made of the following paſſage in the French *Melibée*. Mſ. *Reg.* 19 C. vii. *Car il eſt eſcript, la genglerie des femmes ne puet riens celler fors ce qu'elle ne ſcet. Apres le philoſophre dit, en mauvais conſeil les femmes vainquent les hommes, et par ces raiſons je ne dois point uſer de ton conſeil.*

P. 263. l. 24. Aviſe thee well] He refers, I preſume, to Cato, L. iii. Diſt. 6.

Sermones blandos blæſoſque cavere memento.

P. 267. l. 6. Aſſay to do ſwiche thinges] This precept of Cato is in L. iii. Diſt. 16.

Quod potes id tentato; operis ne pondere preſſus
Succumbat labor, et fruſtra tentata relinquas.

P. 274. l. ult. If thou have nede] Cato, L. iv. Diſt. 14.

Auxilium a notis petito, ſi forte laboras;
Nec quiſquam melior medicus quam fidus amicus.

P. 276. l. 21. ſom men &c.] This paſſage, which is defective in all the Mſſ. I have patched up, as well as I coud, by adding the words between hooks from the French *Melibée*, where it ſtands thus. *Aucunes gens ont enſeigne leur decevour, car ils ont trop doubte que on ne les deceuſt. Apres tu te dois garder de venim, et ſi te dois garder de compaignie de moqueurs, car il eſt eſcript, Avec les moqueurs n'aies compaignie, et fuy leurs paroles comme le venim.*

P. 285. l. 1. of the treſpaſours] The following paſſage, which the reader will ſee to be very material

to

to the ſenſe, I have tranſlated from the French, and inſerted between hooks, as before. *Et a ce reſpont dame Prudence. Certes, diſt elle, Ie n'ottroye que de vengeance vient moult de maulx et de biens, mais vengeance n'appartient pas a un chaſcun, fors ſeulement aux juges et a ceulx qui ont la juridicion ſur les malfaiteurs—*

P. 289. l. 15. If a man of higher eſtat] This prudent advice is from Cato, L. iv. Diſt. 40.

Cede ſolum læſus, fortunæ cede potenti [f. potentis]
Lædere qui potuit, prodeſſe aliquando valebit.

P. 294. l. 20. If a netherdes doughter] The Editt. have ſtrangely corrupted this into—a *nerthes* doughter. The reading, which I have reſtored from the Mſſ. is confirmed by the original paſſage in *Pamphilus*. Mſ. *Bod.* 3703.

Dummodo ſit dives *cujuſdam nata bubulci*,
Eligit e mille quem libet illa virum.

P. 297. l. 20. Waketh &c.] I can find nothing nearer to this in Cato, than the maxim, L. iii. Diſt. 7. *Segnitiem fugito.*—For the quotations from the ſame author in the following page, l. 10 and 15. See L. iv. Diſt. 17. and L. iii. Diſt 23.

[*The notes on the third Volume are at the end of that Volume.*]

THE END.

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